Study Report
Olmsted-Richardson Thematic Local Historic District
Brookline, Massachusetts

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Edited by

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Brookline Preservation Commission,
Department of Planning and Community Development

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SUMMARY SHEET

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Elizabeth Armstrong
John Spiers
Alex Villanueva

Date of Public Hearing: xxxxxxxxxx

Date of Town Meeting: Begins Tuesday, November 16th, 2021

Total Number of Properties/sites in Proposed LHD: Five

Cover photos: 25 Cottage Street (upper) and 222 Warren Street (lower)

Contents

THE PROPOSED OLMSTED-RICHARDSON LOCAL HISTORIC DISTRICT

Sites Included

The Olmsted-Richardson Local Historic District (LHD) is a thematic LHD because the properties are all related under a common theme (Richardson and Olmsted) but are not necessarily all geographically contiguous. It includes the following sites, related to: John Charles Olmsted; to the Olmsted firm, including Frederick Law Olmsted; and to Henry Hobson Richardson. Only two of these, 25 Cottage Street and 222 Warren Street are physically contiguous with each other. The five sites are:

- 25 Cottage Street, the Perkins-Hooper-Richardson House, the home and office of Henry Hobson Richardson
- 99 Warren Street, called Fairsted, the home and office of Frederick Law Olmsted and of his successor firm
- 16 Warren Street, the first home of John Charles Olmsted after his marriage
- 222 Warren Street, called Cliffside, the second marital home of John Charles Olmsted
- The Henry Hobson Richardson and Julia Gorham Richardson ground level horizontal grave site ledger stone, excluding entirely the surrounding plot and cemetery, Bow Avenue (path), Walnut Hills Cemetery

EXECUTIVE SUMMARY

It has been said that Brookline in the 19th century was to American architecture and landscape architecture what Concord in the 19th century was to American literature and philosophy. In one small neighborhood in Brookline are found the residences of two of America's most influential 19th century practitioners of architecture and landscape architecture: Henry Hobson Richardson and Frederick Law Olmsted, as well as Olmsted's two sons.

Frederick Law Olmsted (1822-1903) was a principal founder of the public park movement in America. His best-known work is Central Park in New York City. His greatest legacy, however, is in municipal parks, parkways, landscapes, and site-sensitive street plans, throughout the country, including Boston's Emerald Necklace and Brookline's Beacon Street.

Henry Hobson Richardson (1838-1886) was the first American architect to receive international acclaim and to be known for his distinctive architectural style, known as Richardson Romanesque. Richardson's Trinity Church in Boston was twice ranked, one hundred years apart, as one of the ten most significant buildings in the United States by the American Institute of Architects.

Olmsted and Richardson first met on Staten Island, New York, where both were living. They became close personal and professional friends and later, first Richardson and then Olmsted, moved into old houses less than half a mile apart in Brookline and established professional offices within and as extensions of their residences. Their work, both individually and in collaboration, influenced architectural and landscape architectural designs throughout the United

States. Their practices in Brookline became centers for the evolution of architectural and landscape architectural design and practice in the United States.

Intense real estate development pressures in Brookline have been building in the last several decades and now threaten Henry Hobson Richardson's nationally significant house at 25 Cottage Street, and 222 Warren Street, the second residence of Frederick Law Olmsted's nephew, adopted son, and professional partner, John Charles Olmsted. In December 2020, the owner of 25 Cottage Street and 222 Warren Street filed applications for the demolition of these two properties.

Concern about losing such culturally and nationally significant historical structures prompted the Brookline Preservation Commission (the Commission) to form an exploratory committee to save these residences. The Commission heard from more than 300 concerned institutions and individuals, including many Brookline residents, nationally recognized scholars of architectural and landscape architectural history, and institutions including the Societies of Architectural Historians of the U.S. and Great Britain, the National Association of Olmsted Parks, Historic New England, the New York Landmarks Commission, the Boston Preservation Alliance, the National Trust for Historic Preservation, the Brookline Historical Society, the Victorian Society in America, and the Joseph R. Biden School of Public Policy and Administration.

The proximity of the Frederick Law Olmsted National Historic Site at 99 Warren Street and the well-documented personal and professional relationship between Olmsted and Richardson resulted in the Commission's decision to explore the creation of an LHD based on the importance of these two seminal figures in their professions as well as their symbiotic relationship. Consistent with some other LHDs in the Commonwealth, the Olmsted-Richardson LHD is organized thematically rather than geographically, based on the work, people, and places associated with Olmsted, Richardson, and their firms.

The Commission invited nationally known scholars and local professional historic preservation experts to contribute to the sections of this study report. It appreciates their willingness to participate in this project. These contributors included Jeffrey Ochsner, Alan Banks, Dennis De Witt, Hugh Howard, Francis Kowsky, Lauren Meier, and Arleyn Levee. The Commission is also indebted to Jean Woy, who organized the compilation of this study report and worked tirelessly as its editor. The Commission also wants to acknowledge the invaluable support and assistance of the director, staff, and the Friends of Fairsted, the Frederick Law Olmsted National Historic Site, Anne and Andrea Burns, Heidi and Juliet Richardson, and the Hoppin family, Keith Morgan, James O'Gorman, Roger Reed, Jay Wickersham, and Robert Roche.

It was not an accident that Richardson and then Olmsted chose Brookline for their homes and offices. The combination of the semi-rural environment of trees, hills, and curving streets, and the presence of congenial and accomplished neighbors created the ideal setting for the two men and their families and business associates to carry out their work. The legacy of their work is seen not as much in private homes and private estates as in projects that benefitted Americans of all social groups, such as government buildings, urban parks, schools, churches, parkways, hospitals, and train stations. As such, their homes should be preserved to protect and acknowledge this legacy.

OLMSTED-RICHARDSON LOCAL HISTORIC DISTRICT — A THEMATIC LHD

The proposed Olmsted-Richardson LHD includes properties in Brookline associated with the architect Henry Hobson Richardson and landscape architects Frederick Law Olmsted, John Charles Olmsted, and Frederick Law Olmsted Jr., whose collaborative work in Brookline, Boston, and beyond made a significant and long-lasting impact on the American built environment, our landscape, architecture, and American aesthetic cultural values — in particular, how buildings relate to land as well as how land use and planning shape communities.

The proposed district includes four properties that were inhabited by Richardson, Olmsted, and Olmsted's son John Charles, a partner in the Olmsted firm, as well as the Henry Hobson and Julia Richardson grave site in Walnut Hills Cemetery.

As described elsewhere in this report, this geographically noncontiguous LHD is intended to recognize and preserve the above sites related to the separate but often interlocking careers of Henry Hobson Richardson and Frederick Law Olmsted, together with those of John Charles Olmsted and Frederick Law Olmsted Jr.

There is longstanding precedent for thematic districts, including multi-site thematic National Register of Historic Places nominations dating back to the 1970s. One example, located partially in Brookline, is the "Water Supply System of Metropolitan Boston, Thematic Multiple Properties" National Register listing that originally included six Brookline sites: The Fisher Hill and Brookline Reservoirs; the Cochituate Aqueduct; its Webbers Creek Waste Weir Gatehouse and Brookline Reservoir Terminal Gatehouse; and the Brookline Reservoir Principal Gatehouse.

There are also prior multi-site noncontiguous LHDs in Massachusetts. The Town of Lincoln, for instance, has two somewhat different examples. Its Brown's Wood LHD, established in 2018, is a multi-site district within the Mid-Century Modern Browns Wood neighborhood in the southern corner of Lincoln. Originally it had eleven properties in two clusters; more recently, two other properties within the area have been added. The older Lincoln LHD is also a multi-site district that is partially thematic. Before 2018 it consisted of a core of 62 properties in Lincoln Center plus three outlying sites with a total of eleven additional properties. In 2018 there was a thematic addition of 28 noncontiguous Mid-Century Modern houses distributed across most of the town.

RICHARDSON AND THE OLMSTEDS: THEIR WORK AND HOMES

25 Cottage Street Before Richardson's 1874 Arrival

In 1874, when Henry Hobson Richardson moved into the house at 25 Cottage Street in Brookline (Fig. 1), the house had already undergone numerous changes since its construction. What is now called the "Perkins-Hooper-Richardson House" was constructed in about 1804-1805 by Samuel Gardner Perkins as a frontispiece to a nondescript late-18th century building. Perkins used the original building, now gone, as little more than a hidden rear service wing. From its construction in 1874 until 1886, the almost cubically abstract house, with its widely spaced, extremely slender, two-story columns, was the home and office of Henry Hobson Richardson.

Nearby Related Houses

The Perkins-Hooper-Richardson house was one of five unusual neighboring Brookline houses, built or radically modified between 1794 and 1806, that reflected a set of ideas quite specific to their time and interrelated original owners. All were extreme Federalists, whose views favored a strong central government and supported England against revolutionary France. These views were typical of the more urbanized and industrialized New England and the Northeast and were opposed to Thomas Jefferson and his rural and southern slaveholding support base. Close by, at 215 Warren Street is "Old Green Hill," the first of these houses, with a similar tall-columned frontispiece added to an older house by Senator George Cabot in 1794 (Fig. 2). It clearly provided Perkins' direct model. However, the ultimate model for both quite possibly was the east portico piazza that George Washington added to Mount Vernon, ca. 1777-1778 (Fig. 3). Absent another convincing explanation, the colonnades on these houses appear to be the first known examples of what after the Civil War and especially after the 1876 Centennial, would become patriotic widespread emulation of Mount Vernon's most distinctive feature.

Three of these five houses still stand. The third survivor is "Green Hill," the Nathaniel Ingersoll house at 135 Warren Street built in1806, which became the summer home of Isabella Stewart Gardner's family beginning in 1842. These five houses were neither conventionally Federal in style, being generally too austere, nor Greek Revival, being both too early and generally devoid of its explicit stylistic markers. In chronological order, they are or were:

- Old Green Hill, also known as the George Cabot house, 215 Warren Street, a columned frontispiece addition of 1794 to the 1742 Nehemiah Davis farmhouse.[1]
- The Stephen Higginson Sr. house, 70 Heath Street, 1798. (Demolished ca. 1860.)
- The Perkins-Hooper-Richardson House, also known as the Samuel Gardner Perkins house, 25 Cottage Street, ca. 1804-05.[2]
- The Thomas Handasyd Perkins house, formerly at 450 Warren Street, ca. 1805-06, demolished 1853 (Fig. 26). Built for the older brother of Samuel Gardner Perkins, it was the only one without continuous two-story columns.[3]
- Green Hill, also known as the Nathaniel Ingersoll house, 135 Warren Street, 1806.[4]

Except for the Thomas Handasyd Perkins house, these houses were all distinguished by similar colonnades of thin, evenly spaced, two-story, austere columns under low-pitched hipped roofs, that extend over "piazzas" (porches or covered terraces) which originally encompassed at least three sides of the house or of a substantial frontispiece addition. These colonnade-sheltered ground floor piazzas were made to seem almost continuations of the surrounding lawn. But, in

Fig. 1. The Perkins-Hooper-Richardson House, 25 Cottage Street. *Samuel Gardner Perkins' ca. 1805 colonnade surrounds his two-story core of the extant house. Waldo Maynard's single story 1850s south parlor is on the left. Richardson's ca. 1884 second floor studio bedroom, added to the earlier single story pre-Richardson north wing, is on the right. [1974 photo, Paul Birnbaum]*

Fig. 2. Old Green Hill, 215 Warren Street, 1742 and 1794. *This ca. 1900 photo presents almost the view from what in 1805 was the driveway entrance to the house that Samuel Gardiner Perkins built — now the Perkins-Hooper-Richardson House at 25 Cottage Street. (That same driveway entrance now serves 222 Warren Street.) In 1805 Old Green Hill, which clearly was Perkins' source of inspiration, belonged to his brother-in-law, Stephen Higginson Jr. [Brookline Preservation Commission]*

most cases, as with the Perkins-Hooper-Richardson house, as the lawn approached the piazza it sloped up as a berm, hiding the foundation of the piazza. Thus, the continuity between lawn and piazza was more conceptual than functional. This too mirrored the berm in front of Mount Vernon's piazza.

In the later 20th century all five of these houses came to be described as "Jamaica Planter" houses — mostly, it appears, because of the columns. This label is inaccurate and simplistic.

Perkins-Hooper-Richardson House

The Perkins-Hooper-Richardson House bears the names of Samuel Gardner Perkins (1767-1847), who built most of it as it now stands, Edward William Hooper (1839-1901), who owned it when Henry Hobson Richardson (1838-1886) lived in it and centered his architectural practice there, and Richardson himself.

Originally, the Perkins-Hooper-Richardson house had nothing between it and Old Green Hill, which its driveway entrance (now serving 222 Warren Street) then directly faced. In addition to the present 25 Cottage Street lot, its property then included the present lots of 39 Cottage Street to the south, and 222 and 230 Warren Street to the north (Fig. 4).

Perkins added the columned frontispiece, which clearly emulated Old Green Hill. And, even more than Old Green Hill, Perkins' house presented itself as simple and abstract, avoiding the typical stylistic details of its era. It is an almost cubic form, consisting of a plain building volume surrounded by the column-and-roof-edge-delineated space of the piazza.[5]

This frontispiece addition was basically two large rooms: a ground floor parlor and master bedroom above, with a small stair entrance hall wing on the north side and a single-story north wing, to which Richardson later added his second-floor bedroom/studio. Because the piazza on the north side, leading to the entrance, is less wide than on the front and south side of the house, the piazza and its four evenly spaced front columns are subtly off-center, overall, in relation to the core of Perkins' addition.

A south parlor wing was added in the 1850s by Waldo Maynard, who bought the house from Perkins' heirs in 1851.[6] As a result, the southwest rear corner column lands on the south parlor wing's roof, where it is internally supported. Maynard sold the house in 1864 to Edward William Hooper, a Harvard classmate of Richardson, who in 1874 rented it to Richardson when he moved to Brookline from New York. Hooper placed the house in a trust, and after the deaths of Richardson and Hooper, the trustee sold the house advantageously to Richardson's widow, as directed by Hooper before his death.

Fig. 3. Detail from "The East Front of Mount Vernon," *ca. 1787, by Edward Savage. This is the first painting of Mount Vernon's iconic east front. Savage, a Massachusetts native, was commissioned by Harvard in 1793 to make a portrait of George Washington for the College. This view of Mount Vernon's east front preceded the portrait. It was exhibited in Philadelphia, New York, and Boston. [Mount Vernon Ladies Association]*

In 1862 Hooper went to the recently liberated town of Port Royal, South Carolina, to aid the newly freed slaves in converting abandoned Sea Islands plantations into farms. He then joined the staff of Union General Rufus Saxton as administrator of the Sea Islands. After returning to Boston, he was "much occupied" as Treasurer of the New England Freedmen's Aid Society.[7] He was also the Treasurer of Harvard for more than twenty years. Hooper was the brother of Clover Hooper Adams who, with her husband Henry Adams, was a Richardson client. Clover Adams is memorialized by Augustus Saint-Gaudens's famous enigmatic sculpture of a cloaked seated figure at her grave.[8]

NOTE: See the Appendix for a further consideration of the Perkins-Hooper-Richardson House and Mount Vernon, and for additional consideration of the "Jamaica Planter" label. The Appendix also discusses New England's West Indies trade and the three Perkins brothers' somewhat differing involvements in Haiti's slave-based economy.

Henry Hobson Richardson and his Practice at 25 Cottage Street

Richardson before Brookline

Henry Hobson Richardson was born in New Orleans on September 29, 1838 and spent his childhood there. Intended for West Point, he was prevented from entering by a speech impediment. After a year of education at the University of Louisiana, later renamed Tulane University, he entered Harvard College in February 1856. His time there has been characterized as "academically undistinguished but socially successful."[9] Friendships made at Harvard would help shape his professional life. After graduating in 1859 he traveled to Paris, where he spent the next five years. He enrolled in the Ecole des Beaux-Arts in November 1860, but attended on a limited basis. His family's financial support ended during the American Civil War, and he worked as a draftsman to support himself.

On his return to the United States in 1865, Richardson settled in New York and never returned to Louisiana. He opened his own practice in May 1866 and received his first commission for Unity Church in Springfield, Massachusetts. In January 1867 he married Julia Gorham Hayden (1837-1914), and for the next seven years they lived on Staten Island, initially in a rented cottage and later in a house of Richardson's design. Richardson was often ill and frequently worked at home when he was unable to commute by ferry to his Manhattan office.

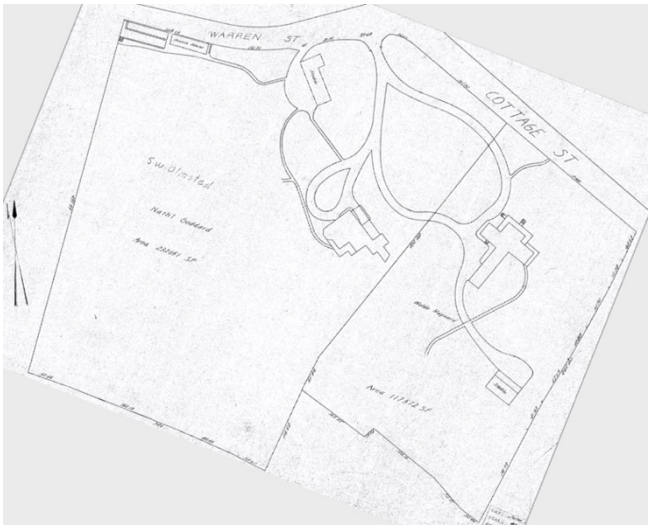


Fig. 4. 1857 Survey plan of 25 Cottage Street and 222 Warren Street. *This survey records the 1851 first subdivision of the original Samuel Gardner Perkins property. It names the then owners: "Waldo Maynard" for 25 Cottage and "Nath'l Goddard" for 222 Warren — with "S.W. Olmsted" added when Sophia White Olmsted inherited that property. It shows that in 1857 the original driveway through the larger 222 Warren lot to 25 Cottage was still in use. It also shows the 1850s 222 Warren house. In the 1950s the 222 Warren lot was split again to less than half its original size. And in 1970 and 2005 the 25 Cottage lot was successively reduced to less than an acre (Fig. 13). [Brookline Preservation Commission]*

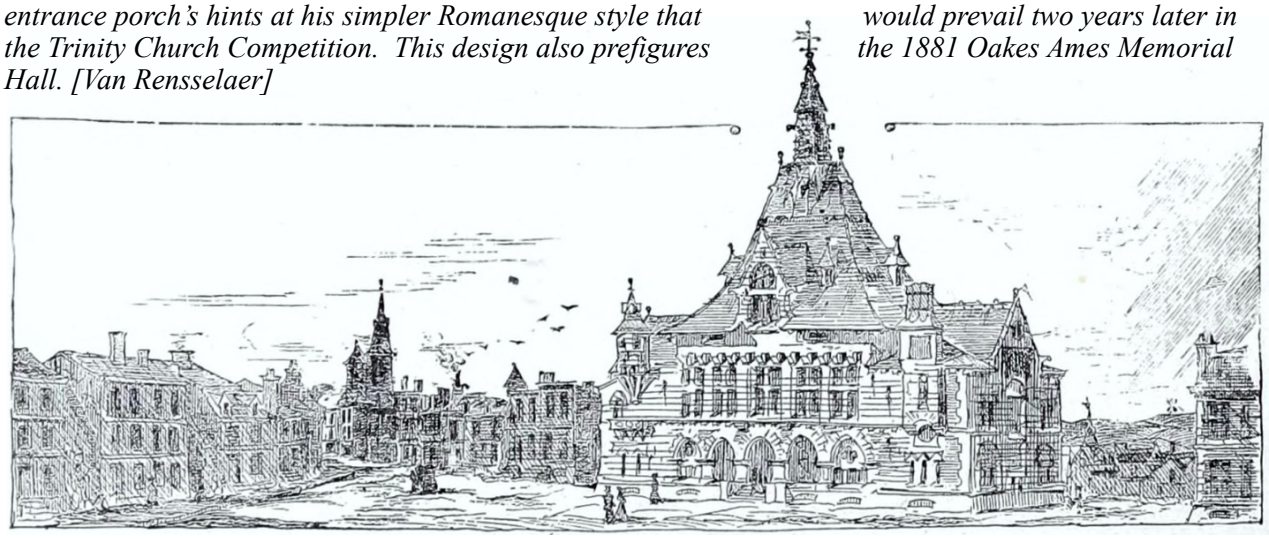
In 1867 Richardson and Charles Dexter Gambrill (1834-1880) formed the partnership of Gambrill & Richardson. Gambrill was primarily the business manager. Richardson was responsible for design. Although Richardson's earliest works presented interpretations of the English Victorian Gothic and French Second Empire styles, by the beginning of the 1870s, in commissions for the Brattle Square Church (now First Baptist Church), Boston, the New York State Asylum for the Insane, Buffalo, and the Hampden County Courthouse, Springfield, he began to find his own way, drawing on the example of the round-arched medieval Romanesque style, especially that of southern France and Spain. In turn, these works informed his successful entry in the 1872 competition for Trinity Church, Boston (Fig. 6), the building that provided the foundation for his international fame and the direction of the remaining years of his career.

Richardson's Home and Practice in Brookline

Richardson's decision to move to Brookline in 1874, to be close by as Trinity Church began construction in Boston's Back Bay, shaped the remaining years of his life and practice. At the time, the United States was suffering from a national recession, the Panic of 1873, which hit the construction industry very hard. Trinity Church was not only Richardson's largest commission, it was also the most visible. He was unlikely to receive any similarly sized projects for several years. Given his well-documented penchant for making changes during construction, it is not surprising that Richardson was impelled to move closer to Trinity during these years.

Exactly why Richardson chose to rent the house at 25 Cottage Street in Brookline is not known, although several intertwined reasons present themselves. It is possible that he did not know if the move would be permanent, as suggested by the fact that his office remained in New York for the next four years. His landlord, Harvard classmate Edward Hooper, charged a relatively low rent, which likely encouraged Richardson to remain — something his Harvard colleagues and other friends all desired. And, in the context of the Panic of 1873, Richardson could not be certain of future commissions and his ability to pay back the loans required had he purchased a house. Finally, the fact that as the Trinity tower climbed upward, it would become visible from the second floor at an elevation nearly 200 feet higher than that of Copley Square in the Back Bay, added to the house's desirability.

Fig. 5. Richardson's Brookline Town Hall Competition Entry, 1870. *Richardson's romantic Flemish-Gothic design, one of sixteen submissions, did not win the competition. However, its almost round-arched entrance porch's hints at his simpler Romanesque style that would prevail two years later in the Trinity Church Competition. This design also prefigures the 1881 Oakes Ames Memorial Hall. [Van Rensselaer]*



When Richardson and his family moved into 25 Cottage Street in 1874, he initially took the first-floor north parlor as his office. The east parlor became his library. During the first four years, while the office remained in New York, Richardson and his staff sent drawings back and forth between New York and Brookline. A staff member, often the young Stanford White, would take the late afternoon "boat train" to the pier in Fall River, connecting directly to an overnight steamer that arrived in New York the next morning. The process was likely awkward but necessary, as long as Richardson remained in partnership with Charles Gambrill in New York.

In 1878, with initial Trinity construction completed, Richardson dissolved the partnership and moved his office entirely to Brookline. His decision to add space for the office to his home was necessitated by his frequent ill health. As his health declined, he was often required to remain in bed, with his senior assistants bringing drawings for him to review.

Richardson's first addition to the house was a studio bedroom, added as a second story to the north wing, ca. 1884-85 (Fig. 7). Although now partly overpainted, the room and stairs leading to it reflect some of his materials and finishes of that period. Leading up from the main entry hall staircase landing is a flight of steps delineated from the rest of the entrance hall by a decorative spindle screen wall and a door with spindles and basket-weave panel — a decorative spatial treatment familiar from Richardson's houses. At the foot of these stairs is a plain door leading into a room over the pantry. Directly above it are four fixed windows of amber art glass that on a sunny afternoon bathe the entire stair hall with warm light. The walls in this stair hall have matched tongue and groove wainscot below plaster walls. From a landing at the top of the staircase a door with molded trim opens into the bedroom.

The room's walls have tongue and groove match board plank wainscoting below walls surfaced with rectangular cork tiles set in a chevron pattern. The floor is also of cork. Impressed into it, as an almost living presence, are the footprints of Richardson's massive bed. As befitting a space for someone at times bedridden, the ceiling is particularly noteworthy. It consists of openwork wood paneling, presently painted white, with geometric Moorish decorative openings revealing a blue painted plaster ceiling. Gold leaf is said to be evident under the paint. In the ceiling above

the bed are rings from which descended straps; as Richardson was about six feet tall and, at the end of his life likely weighed more than 350 pounds, these were needed to help him turn over, shift position, or rise from bed.

A molded plate rail identical to one Richardson added to the dining room but here intended for mounted drawings that could not be pinned to the cork walls, extends along the north wall to a chimney at a diagonal in the northwest corner. Similar to a European tile stove, it is a nearly free-standing shaft with a stove hole below a mantel shelf, where it is faced with red terra cotta tile. Above the shelf is a panel of decorative hammered brass below a second shelf. Above that, and on the sides, are decorative glazed tiles with floral motifs, identical to some used in the Robert Treat Paine House in Waltham. The hearth stone is marble and terra cotta tile.

The east wall has built-in opposing, generously scaled window seats below a paneled wall and decorative screen flanking the paired windows from which, it is recorded, the tower of Trinity Church could then be seen. (Today, intervening trees are too tall.) Behind both seats are built-in wooden cabinets. In the southeast corner of the bedroom a paneled pocket door leads to the

Fig. 6. Trinity Church apse, ca. 1877 *This view is from the end of Trinity's initial construction. To the left, diagonally across Copley Square, is the 1875 tower of New Old South Church. To the right, the 1873 tower of Richardson's Brattle Square Church on Commonwealth Avenue. A frieze of angels around its top is the work of Frédéric Bartholdi, creator of the Statue of Liberty. At the time of this photo and for two more decades, Trinity's Copley Square west front was incomplete. This remains a much- admired view of the church's more sculpted east end and Parish House-Chapel. In 1892 the two west front tower roofs burned. Ca. 1894-97 their present stone roofs and the somewhat antiquarian porch were added by Richardson's successors, Shepley, Rutan & Coolidge. [Boston Public Library]*

bathroom. Its walls are glazed tile reaching up to about six feet, white with a blue band near the top. In the ceiling is a skylight. In the east wall is a small window with leaded amber art glass.

On the cork walls would be pinned not only drawings of designs being developed but photographs and topics Richardson was thinking about at the moment; towers, doorways, windows, bridges, and so forth. At times, clients might also visit his bedroom — as recorded by clients John and Frances Glessner during their visit in February 1886 to discuss their proposed house, now a museum, in Chicago.[10] We can be reasonably certain that there he discussed the final designs for his later epochal projects, such as the Allegheny County Courthouse in Pittsburgh, and Marshall Field Wholesale Store in Chicago, both unfinished when he died.

To accommodate his growing staff, Richardson needed more space. In about October 1878 the first part of a flat-roofed drafting room wing, referred to as the Coops, was constructed at an angle from the south corner of the library (the east parlor). This was wide enough for a series of tables along one wall, a corridor, and a series of alcoves each with a drafting table along the other wall. As the office grew, a second similar wing was added, extending at a further angle. Finally, in 1884 just two years before Richardson's death, a passage was added at the end to a new fireproof office (sometimes also called the study and library). Although ostensibly for Richardson, this room was routinely open to staff members who especially appreciated the heat from the fireplace. These structures formed an arc around an exterior space that, in 1884, was roofed and enclosed producing a roughly trapezoidal space called the "exhibition room" (Plan, Fig. 13). This was the final form of the office that was presented in plan and sketches in the leading architectural journal, *American Architect and Building News*, in December 1884.[11]

Fig. 7. Richardson's studio bedroom. *This recent view from the position of Richardson's bed clearly shows the cork walls, the Moorish ceiling, and the chimney stack tiled like a central European heating stove — which has clearly suffered from the last 20 unheated years. To the right is part of the alcove that flanks northeast-facing twin front windows, from which the Trinity Church tower reportedly was visible in Richardson's time. [Brookline Preservation Commission]*

Fig. 8. Henry Hobson Richardson, in 1886. *This portrait of Richardson, made in the last year of his life, was painted by the sought-after British portraitist Hubert von Herkomer, in exchange for façade designs for a house Herkomer was building in England. One would never guess from this robust image how soon Richardson would be gone. Now in the National Portrait Gallery, it hung for over a century in the south parlor at 25 Cottage St. [National Portrait Gallery]*

The practice Richardson conducted in these spaces has been well-documented.[12] He learned, during his years at the Ecole des Beaux-Arts, to conceive his basic idea for a design in a small, quickly-developed sketch of a plan, and sometimes an elevation. Such a sketch would then be given to a senior drafter to develop into drawings that Richardson could critique and sometimes mark up. The senior drafter could, in turn, call on more junior staff members to work on the drawings, and once the design was approved by the client, to produce the working drawings — the construction documents from which the building was built. Essentially, after capturing the design in a small sketch, Richardson would continue to serve as the designer, working through the members of the staff. This method also enabled him to manage the continually increasing number of projects coming to his office in the later years of his life. It also reproduced, at least to a degree, the atelier experience he had had working in Paris. Of course, this method depended on finding young architects who could understand and carry out his intentions. Over the course of his practice, a succession of architects filled the role. In Richardson's early years in New York, the senior position was held by Charles F. McKim; in the years when the practice was split between Brookline and New York, Stanford White seems to have filled this role. (Their later firm, McKim, Mead & White, designers of the Boston Public Library, would become the most prestigious architectural firm of the late 19th and early 20th century.) Once the full office moved to Brookline, the senior drafters included H. Langford Warren, Alexander Wadsworth Longfellow, and in the later years George F. Shepley and Charles A. Coolidge.

Longfellow left Richardson’s office before his death and became a partner in Longfellow, Alden & Harlow; Alden had been Richardson's representative in Pittsburgh since 1884. Shepley and Coolidge, along with Charles Rutan, carried on Richardson's office after his death, as Shepley, Rutan & Coolidge. H. Langford Warren practiced independently and taught at Harvard; he became a leading figure of the Arts and Crafts Movement in Boston. Other influential architects and designers who trained in the Richardson Brookline “atelier” included Robert D. Andrews and Herbert Jaques, later forming Andrews, Jaques & Rantoul; William Welles Bosworth, the early designer of M.I.T., and Theodore Minot Clark, who taught there and edited the influential *American Architect and Building News*; John Galen Howard, the leading San Francisco architect, early designer of the UC-Berkeley campus, and founder of the UC-Berkeley architecture program; and Francis Bacon, a well-known furniture designer.

Richardson's home office was not just about work; it also served as a place in which he could entertain and enthrall his clients.[13] Central to this role was the absence of fixed boundaries between Richardson's office and his home life. Julia, Richardson’s oldest child, who would

marry George Shepley, related that all six children felt they shared in their father's work. Richardson might sketch ideas at the dinner table; the children were all taken on trips to visit projects under construction. Family life might overflow into the drafting rooms, and at times, drafters might even bring drafting boards into the dining room if the studio space became too crowded. When clients and their families came to see Richardson, they were typically entertained by the children and often invited to lunch or dinner. The office space was set up such that clients would encounter the staff and work underway first, and then would be led to the end room, Richardson's office (study and library), with its fireplace, massive desk, comfortable chairs, and all kinds of photographs, drawings, books, product samples, and the like. Clients found the space enchanting; the Glessners were so taken by it that Richardson designed a similar library in their Chicago home, a space that has been called "an unabashed homage to Richardson's end room."[14]

We cannot say what Richardson's later career would have been like without the home office at 25 Cottage Street. We can say, however, that it would not have been the same. Richardson initiated his career and sought a personal design direction in his early years in New York. When he moved to Brookline, the great works of his career were still ahead of him. Given his ill health, he could only have produced the amount and quality of work that he did, in the short time that was available to him, by combining his life and practice through the home office and the convenience and comfort that offered. In addition, the home office provided Richardson with a setting in which he could entertain his clients. That his family, his staff, and his clients all enjoyed sharing in this environment is evident in the many reminiscences they left.[15]

Richardson's Reputation and Influence

In the years Richardson lived and practiced at 25 Cottage Street, his reputation expanded so that at his death, he was the most famous architect in the United States. In June 1885, the leading professional journal, *American Architect and Building News*, published the results of a survey of readers to identify the "Ten Best Buildings in the United States." Five of them were associated with Richardson.[16] Trinity Church, the building that topped the list had, of course, led Richardson to move to 25 Cottage Street. Remarkably, his late masterpieces, among his most influential buildings — the Allegheny County Courthouse and Jail in Pittsburgh, the Marshall Field Wholesale Store in Chicago — were still a few years from completion. Richardson's influence and reputation have not faded; *Architectural Record*'s 1957 list of the 50 most significant American buildings (chosen by a panel) included Trinity Church (at number five), plus two other buildings by Richardson.[17]

Fig. 9. Thomas Crane Public Library, Quincy, 1882. *Richardson explored the design of small-town libraries at a time when they represented a new building type — before the proliferation of Carnegie Libraries. As this view suggests, book stacks, in a series of alcoves, are to the left of the entrance; the reading room is to the right. This building is a National Historic Landmark. [Society of Architectural Historians]*

Fig. 10. The Stoughton House, Cambridge, 1882. *This was one of the first and most important shingle style houses and thus it became extremely influential. [Library of Congress]*

Richardson's reputation grew immensely from 1874 to 1886, his twelve years on Cottage Street in Brookline. In this period he rose from a locally or regionally significant figure to national and even international recognition. Essays regarding his influence began to be published the year of his death and continued for several years. Mariana Griswold Van Rensselaer's *Henry Hobson Richardson and His Works* was published in 1888 and was the first illustrated monograph to address the work of any American architect. Although only 500 copies were printed, it was read and its illustrations studied in leading offices at least as far west as Chicago, and undoubtedly farther. Illustrations of Richardson's work continued to be published after his death, both in *American Architect* and in the Chicago-based *Inland Architect*, which was widely read across the Midwest and West. The wide publication of Richardson's work provided a basis for others to follow his example.[18] Because his life was cut short at such a young age, many American architects felt an obligation to carry on the design directions that Richardson had begun.

Richardson rarely wrote about his work, and his contemporaries were free to see his achievements in different ways. This accounts for the breadth and the variety of his influence, a point emphasized by the late scholar Margaret Henderson Floyd.[19] Richardson's most immediate and widespread influence was among those who saw his achievement essentially as a revival of the Romanesque. From the early 1880s to about 1892, the Romanesque Revival (sometimes called "Richardsonian Romanesque") was the leading national style, used for courthouses, city halls, schools, churches, libraries (Fig. 9), commercial buildings, railroad stations, and even large urban houses. The quality of these works varied considerably—some architects knew Richardson's work firsthand, while others knew it only from publications.

By the early 1890s, the Romanesque Revival was beginning to fade among leading practitioners, although it would carry on into the early years of the 20th century, becoming almost a vernacular in the Midwest, South, and more rural parts of the country. Meanwhile, the approach to design called "academic eclecticism" became dominant. This direction, too, drew on Richardson's example, but in a somewhat more subtle way. What was important to academic eclectic architects was not the style of Richardson's buildings, but the method by which he developed his designs. Academic eclecticism was based on the idea of drawing on the best of the past to address design problems in the present; academic eclectic architects believed one could only

Fig. 11. The Marshall Field Wholesale Store, Chicago, 1886. *This mammoth commercial building, by the 1920s quite black from Chicago's coal-smoky atmosphere, was shockingly austere when new, even by Chicago standards. It famously caused Louis Sullivan to recast the design of his Auditorium Building in a similar manner. Although, up to the time of his premature death Richardson showed little interest in modern steel framed construction, this building came to be seen as an important predecessor of mid-twentieth-century Chicago modernism. That did not prevent its demolition for a parking lot in 1930. [University of Illinois Library]*

produce creative work if one had scholarly knowledge of buildings from the past.[20] Among the leaders of the academic eclectic movement were Charles McKim, Stanford White, Herbert Langford Warren, Alexander Longfellow, and others who had worked for Richardson. These architects designed Romanesque buildings for a few years, but soon turned to a wider range of historical precedents. They essentially took the method they had learned from Richardson, finding historical precedents that could be creatively applied to address the design problems they faced. Of course, there were many architects who never worked for Richardson, but who learned this method either at the Ecole des Beaux-Arts, or at one of the new American schools of architecture, or in a leading office of the years from 1890 to 1925.

A third line of influence from Richardson addressed wood frame residential buildings located outside the city centers. As shown particularly by Vincent Scully, Richardson was among the first, if not the very first, American architects to turn to using shingles to clad houses in suburban, seaside, and other rustic settings. Scully coined the term "shingle style" to describe this work and traces its origins to Richardson buildings, including the Andrews House and Sherman House, both in Newport, dating from the early 1870s, the Bryant House in Cohasset, the Stoughton House in Cambridge (Fig. 10), and other works that emerged from his home-office on Cottage Street.[21] The Shingle Style proved immensely popular, and it might be considered the product of a collective effort among many architects in the late 19th century, but Richardson's contributions were clearly seminal. The famous architectural historian Henry-Russell Hitchcock later would call the Stoughton House "[P]erhaps, the best suburban wooden house in America."[22]

The degree of Richardson's influence on the Arts and Crafts Movement in North America is more difficult to describe precisely. When Richardson visited Europe in 1884, he took tea with William Morris and was clearly interested in the Arts and Crafts Movement. The interiors of the Glessner House in Chicago are considered among the earliest Arts and Crafts interiors in the United States.[23] Maureen Meister has documented the multiple members of Richardson's staff who became leaders in the Arts and Crafts Movement in New England in the 1890s and after.[24] Still, we more directly associate the Arts and Crafts Movement with the generation that followed

Richardson rather than Richardson himself, although he was clearly inspirational for the movement that emerged after his death.

Most important, among those influenced by Richardson were certain Chicago architects. It is widely recognized that Richardson's work, particularly his Marshall Field Wholesale Store, had a profound effect on the architect Louis Sullivan. Sullivan's early design for the Auditorium Building, the building that would make Adler & Sullivan's reputation, was transformed following the publication of Richardson's design for the Marshall Field Wholesale Store (Fig 11).[25] Adler & Sullivan's designs thereafter continued to bear the imprint of Richardson's example until Sullivan's breakthrough in the design of the Wainwright Building—the building that demonstrated Sullivan's famous dictum, "Form ever follows function." [26] Many scholars have argued that Sullivan would never have achieved this breakthrough had he not first learned from Richardson's example how to eliminate extraneous detail and focus on the fundamentals of the design.

Finally, James F. O'Gorman and other scholars have pointed to Richardson's influence on the early development of Frank Lloyd Wright.[27] Wright was in the Adler & Sullivan office when Richardson's fame was at its height, and the firm obtained a copy of Van Rensselaer's *Henry Hobson Richardson and his Works* when it was published in 1888. O'Gorman has traced the direct influence of buildings like Richardson's railroad stations (Fig. 12), the Ames Gate Lodge in North Easton, the Glessner House, and others on Wright's early residential designs. O'Gorman suggests that Wright's own house with his attached office in Oak Park was modeled on the concept of Richardson's home and office at 25 Cottage Street.

Richardson's influence shaped American architecture for a generation or more. Even when his direct influence waned, his work continued to be known, at least among architects. In the 1920s,

Fig. 12. Old Colony Railroad Station, North Easton, 1881. *Richardson and his successor firm built many commuter stations similar to this one, mostly along the Boston & Albany line. Although he did not create an entirely new building type, Richardson re-envisioned such small stations, giving them a monumentality and horizontality. Their broad-eaved sheltering roofs, were derived from rural Japanese forms, recently revealed to Boston in illustrated lectures. The horizontality, central chimney core, and the roof form clearly struck a chord with Frank Lloyd Wright, a collector of Japanese prints, contributing to the development of his Prairie Houses. [Digital Commonwealth]*

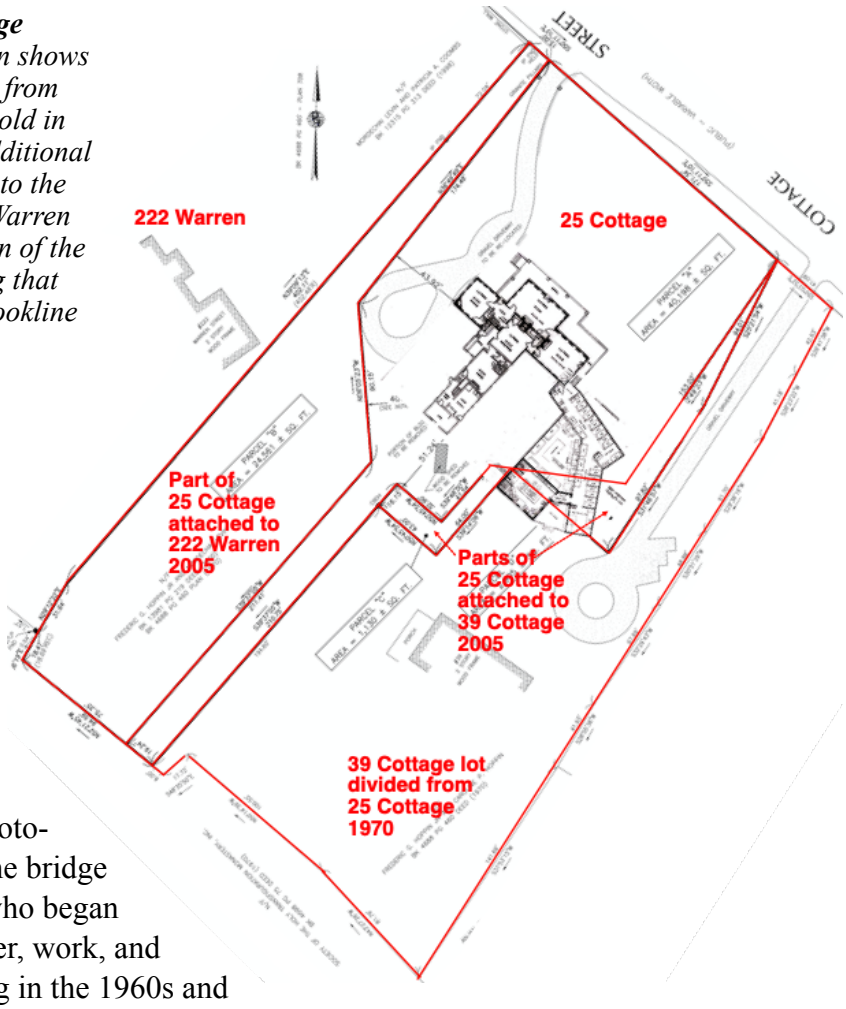


Fig. 13. Reductions in the 25 Cottage Street lot after Richardson. *This plan shows the 25 Cottage Street lot as it existed from 1857 to 1970, including the section sold in 1970 as 39 Cottage Street and the additional areas removed in 2005 and attached to the abutting 39 Cottage Street and 222 Warren Street lots. Also shown is the location of the irregularly-shaped Coops office wing that was removed in the early 1890s. [Brookline Preservation Commission].*

Lewis Mumford rekindled interest in Richardson among a wider public, and in the 1930s Henry-Russell Hitchcock presented Richardson's work as one of the sources of the new Modern Movement in architecture. Although later scholars have challenged Hitchcock's narrow framing of Richardson's achievement as a proto-modernist, Hitchcock served as the bridge to a later generation of scholars who began to explore Richardson's life, career, work, and influence in more depth beginning in the 1960s and 1970s. Since then, Richardson has been the subject of an extraordinary outpouring of scholarly publication, and his buildings have been increasingly the focus of preservation. Richardson's importance, reflected in the prodigious achievements of his too-brief life that we all now celebrate, largely emerged from his home and studio at 25 Cottage Street.

25 Cottage Street after H.H. Richardson's 1886 Death

By the turn of this century, the 18th century house, which served as a rear wing, was a ramshackle but salvageable three-floor warren of small rooms, some with projecting bump outs, including a largish bay balanced on a single pipe post, with the ground floor occupied by a kitchen, dining room, and laundry room. The front of the house wore its 200 years as well as might be expected.

When 25 Cottage Street was placed on the market in 1999, the abutting owners, Fred and Caroline Hoppin, of 39 Cottage Street, and Mordechai Levin, of 222 Warren Street, formed 25 Cottage Street Trust and purchased the property with the stated goal of preserving the house and landscape by finding a preservation-minded buyer. In 2004, the Hoppins drafted a Preservation Restriction, to be held by the Town of Brookline. Mr. Levin declined to sign this agreement or to agree to any of several potential buyers. By 2005 the dispute reached Land Court. In a

settlement, the Hoppins bought out Mr. Levin. During that process the 25 Cottage Street lot was reduced by the transfer of two strips of land to the 39 Cottage Street lot and a much larger area to the 222 Warren Street lot, reducing 39 Cottage Street to the minimum allowed size (Fig. 13).

In 2007, the Hoppins sold the property to Michael Minkoff, a real estate developer in Washington, D.C., under the name "H. H. Richardson Trust," with a different Preservation Restriction drafted by Steffan Nathanson, trustee of the H. H. Richardson Trust. At that time, Minkoff submitted a detailed plan to restore the house, with a rebuilt rear wing, for residential use. He demolished the wing and fixed part of the roof. In the midst of the 2008 real estate crash, he sold the property to Mordechai Levin, the previous owner, without prior warning. In 2013, after purchasing the abutting 39 Cottage Street, Mr. Levin used a loophole in the Preservation Restriction to terminate it, leaving all parties unaware until 2019. In 2020, he sold the property to Jeff Birnbaum of Pioneer Construction (Warren Cottage Ventures LLC). Mr. Birnbaum immediately applied for demolition.

Throughout this thirteen-year period, the Preservation Commission became increasingly concerned about the condition of the house. In 2004, the house was placed on Preservation Massachusetts' list of the state's most endangered historic resources, and in 2007 the National Trust named it one of the eleven most endangered properties in the country. After the 2007 demolition of the rear ell, Building Commissioner Mike Shepard cited section 5303 of the building code as well as section 5.3.2i of the Town's Demolition By-Law in a letter to the H.H. Richardson Trust demanding that the owner immediately secure the property from the elements. Despite the efforts of preservationists, neighbors, and groups such as The Committee to Save the H.H. Richardson House, the property continued to descend into a state of serious neglect.

The National Significance of Frederick Law Olmsted and the Olmsted Firms

Frederick Law Olmsted is best known as the creator of major urban parks, but his imprint is apparent across the nation—from the green spaces that help define our towns and cities, to suburban life, to protected wilderness areas. His 1865 report on Yosemite was the first systematic justification for public protection of natural areas, emphasizing the duty of a democratic society to ensure that the "body of the people" have access to natural beauty. In what he created and preserved for the future, Olmsted's legacy is incalculable. Beyond the dozens of city and state parks enjoyed by millions of people, Olmsted, his firm, and the successor firms set the standard for the design of parks and park systems, campuses, arboreta, hospital and institutional grounds, suburbs and private estates, grounds of public buildings, cemeteries and memorials, and many other types of designed landscapes across the country.

Perhaps most importantly, Frederick Law Olmsted created a uniquely American version of landscape design solidly based in the genius of a specific location, with subtle yet deliberate design elements that brought the restorative qualities of natural scenery to cities. He is also credited with developing a multi-faceted professional practice that provided the business model for landscape architects to come. But the significance of the Olmsted firm extends beyond its founder. Notably, his sons, John Charles Olmsted and Frederick Law Olmsted Jr., both worked alongside their father, continuing and expanding his legacy well into the 20th century.

Frederick Law Olmsted, his Sons, and the Olmsted Firms

In 1857, Frederick Law Olmsted and Calvert Vaux entered the design competition for Central Park in New York, winning the competition with their Greensward Plan. From 1865 to 1872, they worked as Olmsted, Vaux & Co. Olmsted carried on his practice in New York City and by 1874, his son John Charles Olmsted was assisting him in his work. Major projects in this period included Prospect Park in Brooklyn, the United States Capitol grounds, Mount Royal Park in Montreal, Belle Isle in Detroit, parks in Buffalo and Chicago, the community of Riverside, Illinois, the Back Bay Fens in Boston, and the street and rapid transit system of the Bronx. In 1883, as work on the Boston parks grew in scope, Olmsted permanently relocated his home and office to a farmhouse on Warren Street in Brookline, Massachusetts. There, at "Fairsted," he established the first full-scale professional office for the practice of landscape architecture. The office was more than a business; it also served as a training ground for the next generation of landscape architects. By the time Fairsted became a unit of the National Park Service in 1979, the firm had been involved with approximately 6000 projects nationwide.

Frederick Law Olmsted (1822-1903) was born in Connecticut in 1822. On trips through the New England countryside, he absorbed his father's reverence for "great simple country." After less than a year of college, Olmsted embarked on his "voyages of discovery": apprenticeship to an engineer, working as a clerk, seaman, and "scientific farmer." A published account of his 1850 walking tour of Europe, where he studied parks and estate grounds, led to an assignment for the *New York Times* to report about the effects of slavery on the South's economy. Today these writings are considered critical for anyone studying the antebellum South. During the Civil War, he served as the General Secretary of the Sanitary Commission, which cared for the Union

Fig. 14. Frederick Law Olmsted, in 1895
This portrait by John Singer Sargent was commissioned by George Vanderbilt and painted at his 8,600-acre Biltmore Estate near Asheville, North Carolina, one of Olmsted's largest private commissions. It shows the 73-year old Olmsted, at the end of his career when his partners were already running the firm. His trademark cane was the result of an accident decades earlier. [Biltmore Company]

Fig. 15. John Charles Olmsted, ca. 1900. *John Charles Olmsted, perhaps not as colorful a figure as his father or Richardson, is here at a drawing board in the Fairsted offices. [Frederick Law Olmsted National Historic Site]*

Army's sick and wounded. Thus, Olmsted was knowledgeable and skilled in many areas before finding his calling as a landscape architect. He is thought to be the first to use the term "landscape architect" -- previous practitioners called themselves "landscape gardeners" — this too speaks to his relationship to Richardson. And his office became the model for the profession's mode of practice. Olmsted's landscape architecture practice in New York, and later in Brookline, produced some of the most iconic landscapes in the U.S. He is credited as the designer of some 500 landscapes, including the U.S. Capitol Grounds, the World's Columbian Exposition, Stanford University, and the Emerald Necklace park system including the Arnold Arboretum. He retired from the practice in 1895 and died in 1903.

John Charles Olmsted (1852-1920) was the son of John Hull Olmsted, Frederick's brother, and Mary Cleveland Perkins.[28] When John Hull died in 1857, Frederick married his widow and adopted her three children, including John Charles. John Charles's contributions to the field of landscape architecture and planning over his 45-year career are significant in their own right. In 1875, following graduation from Yale, John Charles joined his father's landscape architecture practice in New York, and eventually became a partner in the firm. He was integral to the Olmsted firm, further developing many of the park and city planning projects begun by his father and expanding the firm's practice to new projects across the country that significantly influenced the development of many cities. Within the Olmsted firm, he created efficient design and business procedures necessary to manage a growing design office with a geographically widespread practice, and he helped train younger landscape architects. John Charles's work nurtured the nascent profession of landscape architecture, and he became the first president of the American Society of Landscape Architects when it was formed in 1899. He presided over the

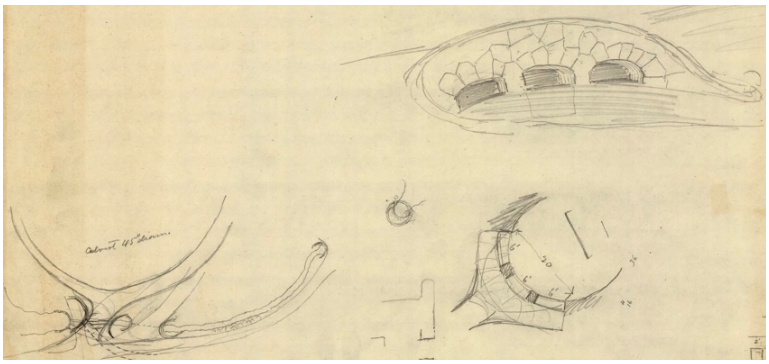


Fig. 16. Study for the headwall of a culvert under Willow Pond Road, Brookline. *John Charles Olmsted's conceptual, tracing paper sketches are quickly drawn but clearly self-assured. [Frederick Law Olmsted National Historic Site]*

family firm's practice during a period of rapid expansion as it grew from approximately 600 commissions to more than 3500. Among his most important design projects, some continued the park work initiated by his father in Boston, Buffalo, Detroit, Rochester, Atlanta, Louisville, Hartford, Brooklyn, and Chicago, together with new work in Portland, Maine; Portland, Oregon; Seattle and Spokane, Washington; and Dayton, Ohio. Additionally, he greatly expanded the firm's institutional and private clientele. [29]

Frederick Law Olmsted Jr. (1870-1957) was born on Staten Island. When he was eleven the family moved from New York City to Brookline. His formal education began at Roxbury Latin School where he prepared to enter Harvard University. While at Harvard, he was also instructed by his father in preparation for joining the Olmsted design practice. The most significant part of his training was his apprenticeship at the Biltmore Estate in Asheville, North Carolina. After his father's retirement, he joined his brother, John Charles, as a partner. In 1898 the firm's name was changed to Olmsted Brothers. Although Frederick Law Olmsted Jr. designed landscapes across the nation, his work in city planning, education, and the creation of state and national parks are his greatest legacy. Highlights include his key contributions to the McMillan and Fine Arts Commissions that were reimagining Washington, D.C. according to the precepts of the City Beautiful movement, the California State Parks Survey, drafting the enabling legislation for the

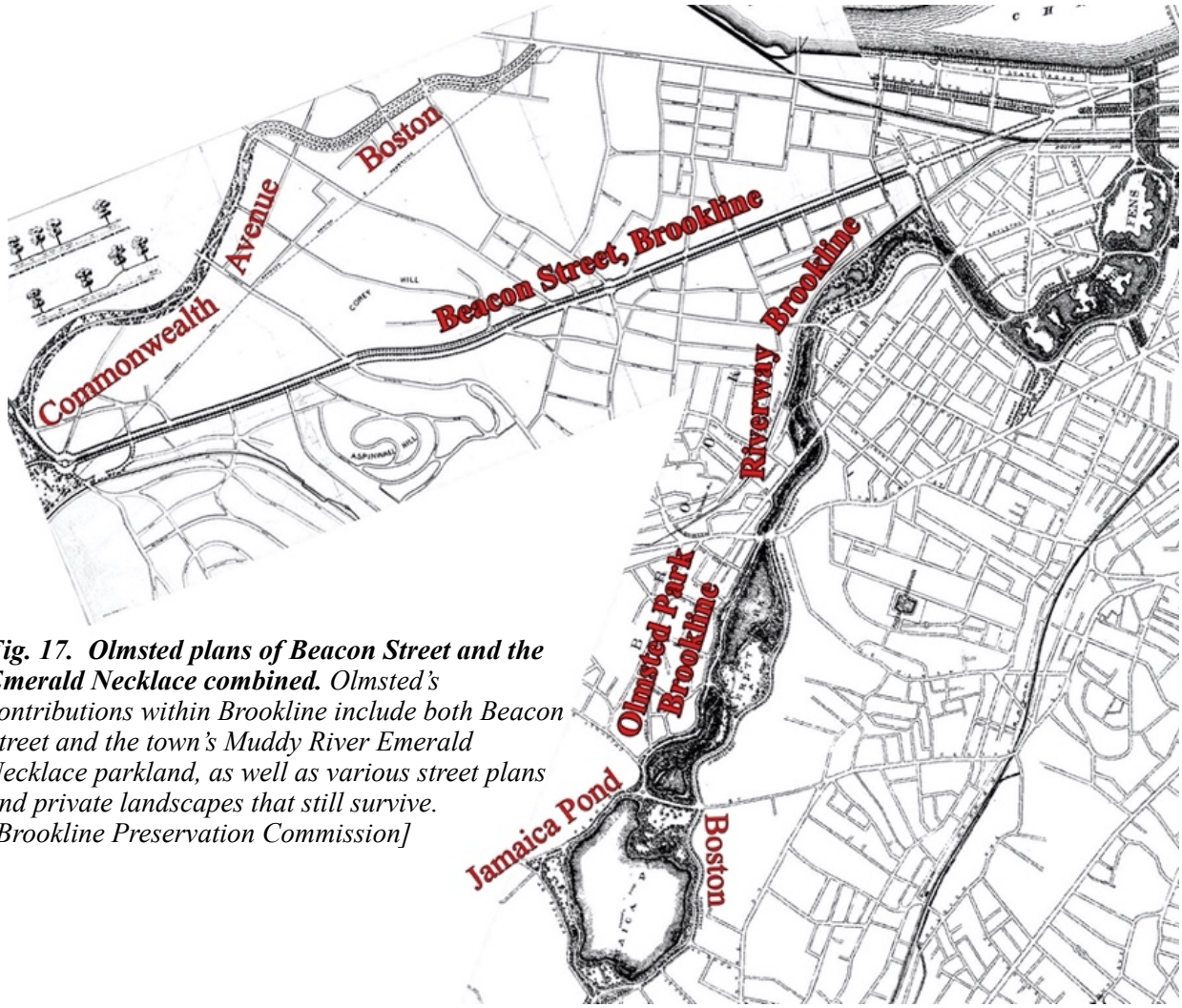


Fig. 17. Olmsted plans of Beacon Street and the Emerald Necklace combined. *Olmsted's contributions within Brookline include both Beacon Street and the town's Muddy River Emerald Necklace parkland, as well as various street plans and private landscapes that still survive. [Brookline Preservation Commission]*

Fig. 18. Monmouth Court seen from the river way looking east towards Boston, 1892. *These photos show the newly completed waterway before any plantings. The landforms were carefully sculpted, following survey stakes that were laid out according to the Olmsteds' plans. In the distance apartment buildings begin to appear on Boston's Charlesgate tidal flats. [Frederick Law Olmsted National Historic Site]*

National Park Service in 1916, and establishing the first formal course of study of landscape architecture at Harvard. Like John Charles, he was a founding member of the American Society of Landscape Architects, and he was a founder of the American City Planning Institute. After the death of John Charles in 1920, he became the senior partner in the firm. He was an active advisor to public agencies, including the National Park Service, until his death in 1957.

The Olmsted Firm in Brookline

Frederick Law Olmsted's connection to Brookline began in the 1870s when he started working on several projects in the Boston area, including the Arnold Arboretum. By 1883, his contract with the Boston Park Commission and other commissions led him to consider permanently relocating to Massachusetts. His move to Brookline was influenced by his close friendship and collaboration with Richardson. Olmsted and Richardson had been friends on Staten Island and by the mid-1870s were actively collaborating on projects in and around Boston. Richardson had a home office arrangement at 25 Cottage Street and had, in fact, suggested that he could design a house for Olmsted on the grounds of his Cottage Street house and studio. Instead, Olmsted purchased enough acreage nearby to support his home, office, and a residential landscape. Olmsted initially worked out of the Fairsted parlor; he and his sons made additions to the house to serve as exclusive drafting and office space, later adding an extensive office wing.

The firm consulted on approximately 330 projects in or related to Brookline. These include twenty-one parks and parkways, eight city and regional planning projects, twenty-two subdivisions, six academic campuses, four institutional projects, four grounds of public buildings, three cemeteries, burial lots or memorials, two grounds of commercial buildings, three country clubs, two church grounds, and many private residences. Much of the work helped shape the civic landscape of Brookline, such as the Beacon Street expansion and public parks (Muddy River Improvement and Leverett Park, (Figs 17 and 18), civic buildings (Town Library), and schools (Brookline High School), as well as projects for private clients such as the Fisher Hill subdivision.

Living and working in Brookline, Olmsted and his sons actively participated in the community, beyond their design commissions. Along with his neighbor and Arnold Arboretum collaborator Charles Sprague Sargent, Olmsted helped form a Tree Planting Committee, while John Charles Olmsted was part of the fundraising effort to purchase the Brookline Reservoir from Boston so that it could become a public park. Frederick Law Olmsted Jr. served as Chairman on the Brookline Planning Board, helping to steer the growth of the town. Through their volunteer efforts and commissions, they set aesthetic standards for parks and public landscapes as well as subdivisions and institutional projects.

The Personal and Professional Relationship of Olmsted and Richardson

When Richardson died, Olmsted made clear their creative connection. "I cannot express, or make those who did not know him even dimly, understand how much Richardson was in one's life, how much help and comfort he gave one in its work. … He was the greatest comfort and the most potent stimulus that has ever come into my artistic life."[30]

The two men had begun working together immediately after the Civil War when both lived on Staten Island and ferried daily to their respective offices on Lower Broadway. They were both at the beginning of careers that would carry them to the forefront of the professions of landscape architecture and architecture. Geniuses in their respective disciplines, they came to draw upon each other's creative resources. Differences of temperament—Olmsted the workaholic with a political philosopher's concern for social issues, Richardson the *bon vivant* whose expansive character was reflected in his formidable Romanesque architecture — did not prevent them from developing a strong attachment to each other and each other's families.

In 1868, Olmsted asked the younger Richardson to design a burial monument in the Congressional Cemetery for Alexander Dallas Bache, head of the U.S. Coast Survey. When designing the New York Asylum for the Insane, Buffalo, the following year, his first building in his trademark Romanesque manner, Richardson invited Olmsted to settle the huge structure into its landscape. The immense hospital might have resembled a fortress, but Olmsted helped assure that the safe, therapeutic place conveyed no air of incarceration.

Fig. 19. Stonehurst, the Robert and Lydia Treat Paine Estate, Waltham, 1886. *In 1883 Richardson and Olmsted were hired to design what Richardson referred to as "Mrs. Paine's House," a substantial extension to a conventional house, for a family with seven children, together with its landscape setting, all designed to take advantage of a southward view. Like Richardson's railroad stations, this house reflects Japanese influences, such as the projecting curved eve over the end elevation's arch and even the extreme boulder masonry. It also, inevitably, had a glacial New England resonance. [City of Waltham]*

In the 1870s, Olmsted and Richardson, together with New York architect Leopold Eidlitz, masterminded the redesign of the New York State Capitol in Albany. In the midst of that process, Richardson moved to Brookline to supervise construction at Trinity Church. Olmsted was soon traveling north for such projects as the Arnold Arboretum and the Back Bay Fens, and as the Olmsted family began spending the summer in the Boston area, the men's collaborations continued. Several of Richardson's archetypal libraries were set amid Olmsted landscapes, and they pioneered the suburban train station at a time when the rails were beginning to make it possible for occupants of the densely packed cities to relocate to surrounding towns. Richardson designed bridges for rustic-seeming roadways in Olmsted parks, most notably the Boylston Street Bridge in Boston's Back Bay Fens.

During the winter of 1881, while a house guest at Richardson's home at 25 Cottage Street, Olmsted watched from a window as laborers, supervised by a town selectman, dealt with a fresh snowfall. "*This* is a civilized community," he said turning to Richardson. "I'm going to live here."[31] Already close, the families became more so. As Frederick Law Olmsted Jr. recalled regarding his teenage years, "I was in and out of [the Richardson] house and office all the time, with father and with the Richardson children."[32]

By the 1880s Richardson's drafting rooms and his office were in rambling flat-roofed utilitarian wings, called the Coops, perhaps because of their resemblance to chicken coops, which he extended from his 1806 columned home.

Initially, Richardson had proposed to design a house for Olmsted on a dramatic lot behind his own. It would be "a beautiful thing in shingles," Richardson told his friend. A sketch he made showed how a new drive could be laid out to accommodate the dwelling in such a way as to make it invisible from view from either dwelling. Although Olmsted never seems to have seriously considered building the house, he must have appreciated Richardson's grasp of the integration of architecture with nature. However, on property Olmsted did acquire, at 99 Warren Street, he copied Richardson's *atelier* arrangement, adding very similarly utilitarian two-story wings to the rear of his house for his growing landscape practice, which would include his two sons, John Charles and Frederick Law Jr., and a growing staff of draftsmen and apprentices.

Fig. 20. Oakes Ames Memorial Hall, 1881, and Ames Free Library 1879, North Easton.
Originally intended for use as Easton's town hall, the Oakes Ames Memorial Hall seems to grow out of a stone outcrop enhanced by Olmsted with the grand staircase leading up to it. Beyond it is Richardson's Ames Free Library. [Oakes Ames Memorial Hall]

Stonehurst (Fig. 19), Richardson and Olmsted's memorable collaboration in Waltham, is a unique melding of a rocky New England hillside with an elongated Shingle Style mansion whose glacial field stone masonry ground floor seems bound to Olmsted's surrounding serpentine walls. Their collaborative works highlight the streetscapes in North Easton, Massachusetts. The Oakes Ames Memorial Hall (Fig. 20) particularly speaks of their collaboration: the stone and brick Romanesque and early Renaissance building seems to rise from the rugged glacial ledge that is its underpinning. Richardson and Olmsted's meeting of minds meant many of the former's best buildings were planted on their sites in ways that may be termed "Olmstedian." One thinks of Richardson's Gate Lodge for Frederick Ames, an iconic building that would become a fixture in architecture texts, and the Ames Monument, in Sherman, Wyoming, a pyramidal design by Richardson that Olmsted fondly referred to as "our monument." [33]

As Olmsted himself took pains to acknowledge, the debt went both ways. While Olmsted was inventing the profession of the landscape architect, Richardson was unquestionably the most admired architect of his era.

When Richardson died prematurely in 1886, Olmsted served as a pallbearer at his large public funeral, conducted at Trinity Church. Richardson had barely been interred in Brookline's Walnut Hills Cemetery when Olmsted and Charles Sprague Sargent commissioned Mariana Van Rensselaer's *Henry Hobson Richardson and His Works* (1888), the first-ever biography of an American architect and still in print.

Theirs was an artistic conversation, with each man seeking to meet the rapidly changing needs of their time. As James O'Gorman, the dean of Richardson scholars, has so succinctly put it, "No two careers could interweave more." [34]

Fairsted — 99 Warren Street

Frederick Law Olmsted National Historic Site (Olmsted NHS), located at 99 Warren Street, preserves and interprets the home and professional office of Frederick Law Olmsted, his sons, and successor firms. Named Fairsted by Olmsted, the property includes his house and office wing, including the plans vault and barn, forming a connected complex that served as both the Olmsted residence and the firm's business offices.[35]

Fairsted is nationally significant for its association with Frederick Law Olmsted and successors and is the most important site in the National Park System devoted to landscape architecture. It also includes a significant designed landscape created between 1883 and 1930 that provides a three-dimensional representation of the Olmsteds' design principles and practices. The Olmsted Archives at Fairsted is one of the largest collections of landscape architectural records in the United States – more than a million plans, drawings, photographs, planting records, correspondence, and business records documenting the history of the first full-scale professional landscape architectural office in the nation.

Historic Landscape Description

With his move to Brookline, Olmsted hoped to create a prototype for residential grounds appropriate for an individual family.[36] At the time of his purchase, 99 Warren Street was an approximately two-acre farmstead with pasture and a small orchard that sloped upward to the west (Fig. 21). The topography of the site and rustic rock outcroppings greatly influenced the

design of the grounds. In 1883, when Olmsted bought the house, it was owned and occupied by Sarah and Susannah Clark. With the help of his son John Charles, Olmsted had a new house designed and constructed for the Clark sisters at the highest point on the site in the west corner, now a separate property, 12 Fairmount Street, and not part of the proposed LHD. Frederick Law Olmsted was responsible for the design of the Fairsted grounds, with his sons assisting on the implementation. Initial alterations to the property included relocating the existing barn to the north side of the house, resulting in a large landscaped area on the south side with all buildings located on the north. Olmsted created a circular carriage drive made possible with a puddingstone retaining wall at the front of the house. He added a spruce pole fence bordering Warren and Dudley Streets, with a rustic arch of the same material that announces the entrance to the circular carriage drive lined with naturalistic plantings.

The drive separates two distinct landscape spaces, the Rock Garden to the south and the Hollow to the north. The Hollow is a sunken rustic landscape "room," bordered on the west by the two-story drafting wing, on the east by an exposed outcropping of Roxbury puddingstone, and on the south by a grotto set into the retaining wall. A circular walk with low plantings in the center is surrounded by evergreens and trees that emphasize the bowl-like character of the space. At the south-east corner of the property, Olmsted created the mini ramble, known today as the Rock Garden, with a curving walk densely planted with evergreen shrubs that add year-round interest. The South Lawn borders the south façade of the house, exemplifying Olmsted's concept of passages of scenery. One of the key features of the South Lawn has always been a distinctive American elm, which was replaced in 2011 due to its age and disease. A service entrance is located off Dudley Street with a small gravel parking area, which corresponds with the historic configuration. The employees' entrance to the office wing is located here through a rectangular office courtyard.

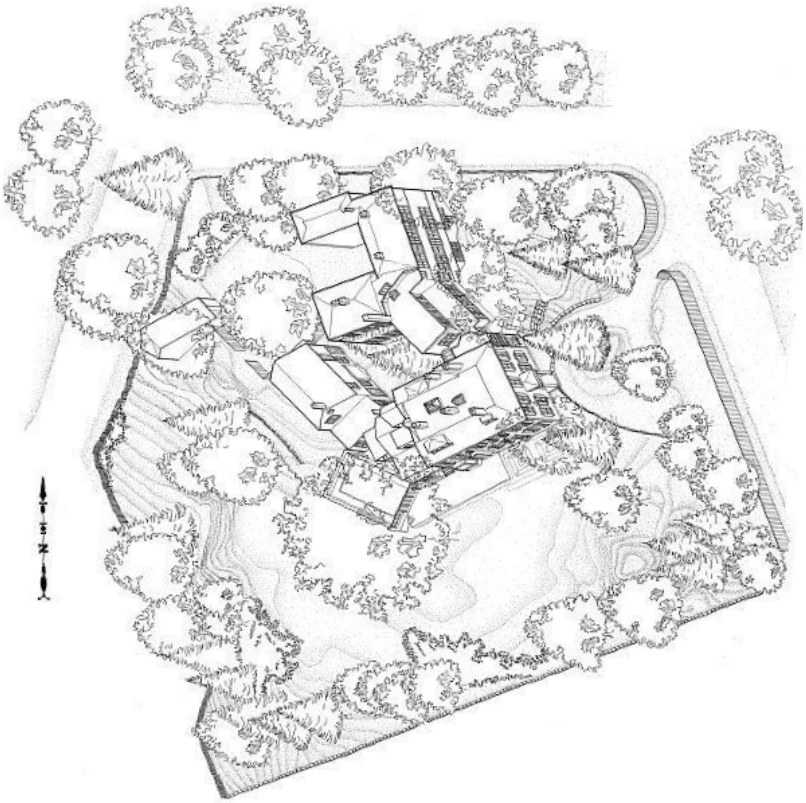


Fig. 21. An axonometric plan of Fairsted. *Warren Street runs along the east (right) side of the property, where the entrance is. The house is the largest structure. The relocated barn angles off its west (left) end. The "Y"-shaped office wing is attached to the north side of the house. And the vault is attached to the end of the right arm of the "Y." [Frederick Law Olmsted National Historic Site]*

Fig. 22. The Fairsted Office Wing. *In this view from just inside the main entrance to the site a corner of the house is just visible to the left while the office wing is seen across an intensively landscaped swale. [Frederick Law Olmsted National Historic Site]*

Beginning in 1991, the National Park Service (NPS) restored the grounds to their appearance ca. 1930, a date that coincided with the physical and documentary evidence available for both the landscape and structures and that also allowed for restoration of landscape features created by Frederick Law Olmsted. Importantly, this restoration coincides with the peak of operations for the Olmsted firm and incorporates the last major addition to the office complex in 1925.

Historic Architecture Description

The Olmsted house, originally constructed ca. 1810, is the southernmost building on the property and faces east toward the front drive and Warren Street. Olmsted purchased the two-story, wood frame farmhouse in 1883 and extensively remodeled it with the assistance of John Charles. The house has a Federal style front façade and a classical Greek Revival portico.[37] It consists of a two-story main block, rising to three stories in the rear, with a one-story kitchen wing and two-story servants' wing off the west side. The main house has several dormers as well as a second story sleeping porch.

Boston architect Howard Walker prepared plans for the initial alterations after 1883; the Olmsted family made additional alterations to the house after Olmsted's death in 1903. The house adjoins the office complex at its northeast corner and is connected to the barn by a lattice-enclosed breezeway. On the south side, Olmsted added a "plant room" or conservatory that visually connected the interior of the house to the verdant exterior. The north parlor served as the initial Olmsted office, but was enlarged over time, eventually connecting to a significant office wing. The interior has eighteen rooms; the second and third floors were historically used as bedrooms and today are NPS offices. The first floor was historically used as a kitchen, dining room, parlor, library, and conservatory. Today, with the exception of the kitchen, all first-floor rooms are used as public exhibit space, including a reading room.

The Olmsted firm office wing consists of four attached buildings (Clerical Department, Planting Department, Drafting Wing, and Plans Vault) constructed between 1889 and 1925, as the Olmsted firm expanded. These buildings extend from the northeast corner of the house, with the client office entrance from the circular drive (Fig. 22). Three buildings are two-story wood frame with clapboard siding, wood trim, and stone foundations; the fourth is a two-story brick fireproof Plans Vault. The Clerical Department is the oldest structure, built ca. 1889 with a two-story entrance vestibule that connects it to the house. The Drafting Wing extends north from the

Clerical Department and was constructed in 1891 as a single-story structure very similar to the Coops office wing that Richardson had added to his house. A similar second floor was added in 1911. The first floor is divided with partitions separating the space into a drafting room, shipping room, and office space.

The barn is a two-story, wood-frame building attached to the northwest corner of the ouse via a small breezeway. This is the structure Olmsted moved in 1883 in order to create the South Lawn and a more cohesive and concentrated building complex. The Olmsted family added a one-story, shed-roof carpenter's shop to the south end of the barn, an open woodshed to the north, and sliding doors to the east elevation. Around 1910, the first floor of the barn was also renovated to serve as the firm's model shop. The NPS has made extensive repairs to the building and recently renovated the first-floor interior spaces for education and visitor use.

Frederick Law Olmsted National Historic Site

Frederick Law Olmsted National Historic Site (Olmsted NHS), historically known as Fairsted, is nationally significant in the areas of Landscape Architecture and Community Planning and Development. The property derives its primary significance from its association with Frederick Law Olmsted during the latter stages of his career as America's foremost landscape architect. It is also significant for its associations with Olmsted's sons, John Charles and Frederick Law Jr. Olmsted NHS is significant as the headquarters for almost a century of one of the most influential landscape design and planning firms in the country and as the repository for the extensive archives associated with the firm. The Fairsted grounds is a significant designed landscape - a signature example in microcosm of the design principles that Olmsted. applied in many of his most important public and private landscapes throughout the country. The house, office wing, barn, and designed landscape retain a high level of integrity that clearly conveys its historic associations. The property was designated a National Historic Landmark (NHL) in 1963 and listed on the National Register of Historic Places in 1966. Few properties are designated as NHLs. Brookline has two others: the John F. Kennedy Birthplace and the Cochituate Aqueduct's Principal Gatehouse across from 16 Warren Street. Congress established the Olmsted NHS in 1979 and accepted the donation of a 5.31-acre contiguous parcel that was historically part of the Gardner estate at 135 Warren Street. Although not included in the boundaries of the Olmsted-Richardson LHD, its long Warren Street frontage is demarcated by a continuation of the Fairsted's distinctive cedar pole fencing, interrupted only by the Gardner Estate's entrance gate, providing an important sense of continuity for much of the distance between Fairsted and John Charles Olmsted's home at 222 Warren Street.

16 Warren Street — John Charles Olmsted and his Family's First Home

John Charles Olmsted, nephew and adopted son and partner of Frederick Law Olmsted and, after his father's retirement, partner with his brother Frederick Law Olmsted. Jr. in the firm of Olmsted Brothers, came late to marrying and setting up his own household. Life at the Olmsted home and office at 99 Warren Street was intense, revolving around the consuming and increasingly widespread landscape practice managed from that property, leaving little time for courtship. When John Charles found his life partner he did not travel far. Sophia Buckland White, a neighbor, had been born and raised at "Cliffside," 222 Warren Street. They married on January 18, 1899.

Fig. 23. 16 Warren Street. *This modest 1840s house with its only somewhat more assertive 1871 tower is located a short walk from Fairsted. From 1899 to 1916 it was the home of John Charles Olmsted and his wife Sophia. At that time it was part of the adjacent estate at 30 Warren Street whose grounds had been laid out in the late 1880s by the Olmsted firm. [Brookline Preservation Commission]*

Wanting to remain within the neighborhood, the couple chose to rent 16 Warren Street, near the northwest corner of Boylston Street, from William D. Hunt. At that time, it was part of Thomas Sumner's estate that included the adjacent 30 Warren Street. The estate had been sold ca. 1852 to George Jabez Fisher, of Fisher & Chapin, commission merchants and meat packers, who divided the property and sold 30 Warren Street to his partner Nathaniel Chapman.

On October 15, 1850, Fisher, together with Edward Atkinson, William P. Atkinson, William I. Bowditch, and E. G. Loring, were part of a meeting at Faneuil Hall that formed the Boston Vigilance Committee. For ten years these men worked on behalf of runaway slaves and were concerned in all the noted fugitive slave cases. When Shadrach was seized, in February 1851, E. G. Loring was the first to volunteer for his defense. Later the same gentleman made the first contribution of money when funds were needed to bail out abolitionists arrested for aiding fugitives. [38]

The house at 16 Warren Street had been originally constructed in 1846 by Augustus Allen, a Brookline housewright, and Abraham C. Small, identifiable only in connection with a "mechanic's reading room," located in the Brookline Library. The most distinctive feature of the house is its turret-like, 1871, Stick Style tower with jerkin head dormers.

It is likely that in 1846 to 1848 the future 16 Warren Street lot might also have been leased by the City of Boston during construction of the Cochituate Aqueduct reservoir and gatehouse across what is now Warren Street (then called Walnut Street). The still undeveloped strip of land that somewhat isolates the 16 Warren Street lot from Boylston Street was taken at that time through eminent domain by the City of Boston for a brick conduit carrying the Town Brook, which was relocated there as part of the construction of the reservoir.

Moses Williams, attorney, real estate speculator, member of the Massachusetts Legislature (1874-76), and Brookline Selectman, who also played a role in the construction of Beacon Street, later purchased and recombined the 16 and 30 Warren Street properties. He demolished the then

existing 30 Warren Street house, replacing it in 1885 with the impressive present Shingle Style house, designed by Peabody & Stearns, with the firm of F.L. Olmsted and J.C. Olmsted, as it was then known, providing a landscape plan for the property. By 1899 Williams had sold the estate to W.D. Hunt, who resided at 30 Warren Street while renting 16 Warren Street to the newly wed Mr. and Mrs. John Charles Olmsted.

The charming eccentricity of the house, set amid shrubbery and lawn behind stone walls, appealed to the couple as a good place to start a family. Additionally, because John Charles did not drive, it was very convenient. He walked and bicycled everywhere and used the then-extensive interurban trolley systems wherever he traveled; the adjacent Boylston Street interurban trolley ran from Worcester into the center of Boston. He walked to the Olmsted office and the White family home, and to visit other friends and relatives nearby. His daughter Carolyn was born in this house on June 28, 1901, followed by her sister Margaret on November 1, 1902. While the couple's nearly daily correspondence for the 21 years of their marriage, until John Charles's death in early 1920, has many references to wanting to buy or build their own home, they continued to rent 16 Warren for 18 years.

The area around Warren Street was especially pleasing to John Charles — the slightly hilly, curving roadway, lined with landscaped properties with ample setbacks, defined by stone walls with abundant overhanging verdure, were essential components of the organically developed aesthetic that the Olmsted firm strove for in their numerous subdivision commissions. Schools and parkland in the vicinity contributed to the ambiance of a well-conceived and vibrant community. Ironically this romantic commuter landscape was another, not well recognized, aspect of Brookline's role as a streetcar suburb. Moreover, John Charles took a particular continuing professional interest in 222 Warren Street, the home of his wife's family, making recommendations to improve and maintain its environs and sending firm associates to carry out his recommended work.

During these years, John Charles's work and travel schedules were astounding. He often travelled for months at a time, especially as the Olmsted practice expanded after 1903 to include park systems, subdivisions, and private and institutional grounds in the Pacific Northwest (Seattle, Spokane and Portland), Canada (British Columbia, Manitoba, Alberta, and Ontario), and California (San Francisco, Palos Verdes, San Diego, and others). These new commissions were in addition to the growing clientele in Louisville, Dayton, and other midwestern cities, as well as the public and private projects along the East Coast, all of which added thousands of projects to the Olmsted Brothers' impressive roster. Firm associates would meet him in these diverse locales to supervise implementation of this planning.

In late 1915, John Charles's wife inherited her family's five-acre property and the house at 222 Warren Street. Extensive renovations were made to upgrade the house and grounds, so the Olmsteds continued to rent 16 Warren Street until 1917, when they moved to 222 Warren Street.

Hunt's family owned 16 Warren Street until at least 1927, after which the estate was subdivided, with 16 and 30 Warren Street again separated. Occupants and owners of 16 Warren Street after the Olmsteds were: John A. Sweetser, treasurer of a textile firm, and Violet Shepley Sweetser, a granddaughter of Henry Hobson Richardson; Robert Fleming MD and Jean Fleming; Brookline Judge Henry P. Crowley; and Ken and Anne Burns, pioneers of the natural food movement.

222 Warren Street — The John Charles Olmsted Family at Cliffside

The impressive house at 222 Warren Street originated as a small structure, now part of its rear wing, that was owned by Samuel Gardner Perkins as part of his 25 Cottage Street property, which then also included the present lots of 39 Cottage Street as well as 222 and 230-40 Warren Street (Figs. 4 and 13). In 1851, Perkins' heirs subdivided the land and sold the 222 and 230-40 Warren Street lots to Waldo Maynard, of the firm Maynard & Noyes, ink merchants. He sold it in 1856, and it quickly passed through another owner to Francis A. White, partner in the hide tanning firm of Guild and White, and his wife, Caroline Barrett. The main body of this fascinating house undoubtedly dates from Maynard's ownership.

Moving in with their young son Charles Frederick, the White family soon expanded with the births of William Howard, Francis Winthrop, and Sophia Buckland (1862-1956). Caroline's extensive diaries covering political and social observations of her time, and their life in Brookline, including house and garden renovations and redecorations, are archived at the American Antiquarian Society. In the early 20th century, with three of their children and families living nearby, the Whites found that the house's spacious rooms and ample surrounding acreage provided good places for family life. Ancillary structures, originally part of the Whites' once five-plus acre property, included a barn, greenhouses, and small sheds. The present property is just under two acres.

With its picturesque architectural features and set far back from the curved junction of Warren and Cottage Streets, 222 Warren Street exemplifies the ambiance and spatial character of this then semi-rural feeling Brookline neighborhood. The architecture of the house shows several renovations, resulting in an eclectic mixture of styles. A three-story crested tower with intricate slate patterns in its mansard roof anchors the right side of the front elevation. The mass of the tower is asymmetrical, balanced by a flared gambrel gable to the left, whose roofline echoes the curved tower roof. It is likely that Francis White updated and enlarged the house in the 1870s with these mansard roofs. Despite the rather Baroque curved roof form, the building escaped the usual accompanying heavy-handed Second Empire trim. Instead, it has almost Stick Style corner boards and tower dormers with jerkin head gables, similar to those of the 1871 tower at 16

Fig. 24. Cliffside, 222 Warren Street. *This remarkably well-preserved house primarily dates from the 1850s, with the mansard roofed tower and gable probably added in the 1870s by John Charles Olmsted's future father-in-law, Francis White. In 1916 Olmsted made extensive but subtle changes to what would be his and his wife Sophia's second and last home. [Brookline Preservation Commission]*

Warren Street. The front door is sheltered by a very broadly projecting copper-roofed canopy, below which a pair of decorative brackets functions more as a symbolic entry arch than as a structural support. Renovations, ca. 1907, added a single-story flat roofed bay to the drawing room on the south elevation.

With the passing of her parents, Sophia (Buckland) White Olmsted, the wife of John Charles Olmsted, inherited the property in 1916. Although his professional training was in landscape architecture, John Charles also had prodigious architectural skills. In his early professional development, he was surrounded by architects of great merit such as Calvert Vaux, Henry Hobson Richardson, Thomas Wisedell, and many others. These men took an interest in his training, with the result that at one point, he tried to pursue architecture as a profession, which his father opposed. While clearly stating in firm documents that they were not architects, John Charles often made the preliminary architectural sketches for projects such as the Muddy River bridges or the Franklin Park structures, before turning the design over to an architect. Olmsted Brothers had architects on the staff. It was to one of these, Robert F. Jackson, that John Charles turned in 1916 to develop his ideas for Cliffside.

The 650 drawings for Cliffside in the Fairsted Archive testify to the attention John Charles gave to every aspect of the house. Modernization even included a built-in vacuum system. Multiple ganged windows, reminiscent of the Fairsted office wings, were installed in the upgraded ell. On the southwest first floor, facing the then expansive property, other windows became large, single pane sheets of plate glass, some functioning as doors. The parlor was further enlarged by a wide bay, topped by a balcony with subtly Colonial Revival railing, that projected from the front of the tower. The tower top railing also took on a subtle Colonial Revival cast. An open porch along the south side was replaced by two south-facing winter garden additions, with slate floors and stucco walls, one an extension of John Charles's study-office. This addition enabled a remarkable sleeping porch with triple-hung windows and a folding interior panel wall that was added off the second-floor master bedroom. On the northeast side, a new service entrance, with second floor bathrooms above, replaced a trellised shelter.

The interior of the house is as remarkable as the exterior. On the new parlor-bay's long interior wall, between its curved glass end windows, was an epochal-scaled mural of a mountain landscape. The house has groin-vaulted hallway and parlor ceilings, a rib-vaulted domed study, an oval staircase skylight, and massive walnut and marble fireplaces.

John Charles Olmsted died at Cliffside on February 24, 1920. His wife continued to live there until her death in 1956, when her daughters Margaret and Carolyn Olmsted, after consulting the Olmsted firm, subdivided the property, leaving an almost two-acre plot surrounding Cliffside, but separating off an approximately two-acre property to the west, mostly lying on the other side of the dramatic ravine that drops away behind the house.

The Henry Hobson Richardson and Julia Gorham Richardson Grave Site

Today architects rarely gain any public notice before reaching their forties and they often practice into their eighties and nineties. Henry Hobson Richardson died decades before his time at the age of 48. Although it is tempting to say he died at the height of his powers, there is no reason to think that. How might the evolution of American architecture have changed had he survived even into the first decade of the next century with the Progressive Era and the City Beautiful Movement and Arts and Crafts Movement yet to come or reach fruition?

Fig. 25. Grave Ledger stone of Henry Hobson Richardson and Julia Gorham Richardson. *Neither the donor, the designer, or the carver of this elegantly restrained but generously proportioned slate ledger slab has been identified. It has a broad border of exquisitely carved, vitally disordered laurel leaves whose tips occasionally overlap the surrounding flat borders. Although conventional laurel boughs, wreaths, and swags would suggest the restraint of Neoclassicism, rather than Richardson's inventive Romanesque, this border is neither conventionally architectural nor restrained. It speaks more to the Arts and Crafts Movement's identification with nature and, in spirit although not at all in style, to the vitality of the coming Art Nouveau. [Brookline Preservation Commission]*

A NOTE ON THE ROLE OF SLAVERY IN BROOKLINE'S ECONOMY

The economic, social, cultural, and political history of this country is inextricably entwined with the sin of slavery, and Brookline is no exception. New England's cotton mills, fisheries, and other industries all depended on slavery in the South and West Indies. From 1786 to 1793 both Samuel Gardner Perkins, the first owner of the surviving house at 25 Cottage Street (later Richardson's home), together with his brother Thomas Handasyd Perkins, owner of 450 Warren Street (demolished in 1853), began their trading careers with a warehouse in the city of Cap-Français in the French colony of Saint Domingue-Haiti. There they traded primarily in lumber, dried fish, and other New England goods in exchange for rum, sugar, indigo, and coffee produced on plantations. But the brothers also acted as brokers between slave traders arriving from West Africa and the Perkins' plantation customers. Henry Hobson Richardson was born and raised in New Orleans and his family owned a sugar plantation, from which Richardson drew financial support until the Civil War, when he lost his family's financial support and began to make his own way in the world.

While our primary interest in the house at 25 Cottage Street is its connection with Richardson and his architecture, we must acknowledge the earlier social and political context of that house. We encourage the reader to refer to the Appendix for further discussion of these issues. Brookline can acknowledge the painful history of slavery and still deem it important to preserve the sites in the proposed LHD associated with Richardson and the Olmsteds.

CONCLUSION

Because of the confluence of the lives and careers of Richardson and Olmsted in Brookline, it has been said that Brookline in the 19th century was to American architecture and landscape architecture what Concord in the 19th century was to American literature and philosophy. The five sites in the proposed LHD speak to the unique synergy generated by Richardson and Olmsted. Brookline already is the natural epicenter of Olmsted scholarship and perhaps someday might be so for Richardson. The creation of this thematic Olmsted-Richardson LHD offers an opportunity to recognize the unique and important contributions of Olmsted and Richardson to Brookline and to American architecture and landscape architecture.

APPENDIX

The Perkins-Hooper-Richardson House and Mount Vernon — and the West Indies

As noted above, Samuel Perkins and the other men who built the Green Hill area's tall columned houses around the turn of the 19th century generally shared strong sociopolitical ties, reflecting their strong Federalist party views. They were also horticultural reform enthusiasts.[39] This partly reflected a premise that, to forestall the eventual cyclical decline of America's political experiment and its "new" civilization — a decline that 18th century political theory tended to view as inevitable — the new republic's economy had to be grounded on a renewed agriculture. Those two abstractions, one political, the other philosophical, informed the five houses and their settings.

As also noted above, the T.H. Perkins House, long vanished and known only from one photo, perhaps not published before 1970, and from one brief description, should be considered separately from the other four as the original object of the "Jamaica Planter" label that was later inappropriately attached to the others as well.[40] None of these houses actually comported with such a tropical house form.[41] However, as noted above, the most striking feature of the three survivors, including the Perkins-Hooper-Richardson house, may well relate to Mount Vernon (Fig. 3) for reasons that have nothing to do with climate. To understand them we must first consider Old Green Hill, across Warren Street from the Perkins-Hooper- Richardson house.

Old Green Hill

When Senator George Cabot (1751-1823) created Old Green Hill (Fig. 2), the first of these houses, his Federalist colleague John Adams saw it as a harbinger of electoral political ambition — which, if the thought existed, never came to pass. On December 26, 1793, Adams wrote his wife, Abigail:

> *Our Friend Mr Cabot has bought a Farm in Brokelyne . . . where he is to build a House next summer. He delights in nothing more this Country Seat in the Vicinity of Boston was than talking of it. The Searchers of Secret motives in the heart have their Conjecture that purchased with the Same Views which some Ascribed to Mr Gerry in purchasing his Pallace at Cambridge and to Gen. Warren in his alighting on Milton Hill.*[42]

When Cabot's father had died while he was a student at Harvard, leaving him £600, he went to sea on a ship commanded by his brother-in-law, Joseph Lee. By the age of 21 he was a captain. Three years later in 1775, he and Lee formed Cabot & Lee, a merchant trading and ship owning partnership, primarily trading in New England goods, such as salt cod, particularly with Spain, occasionally southern ports, the West Indies, and eventually the Baltic. During the Revolution he was very profitably a privateer, together with, as was common, some smuggling.[43]

In 1780 Cabot was a delegate to a convention drafting a new Massachusetts constitution and in 1788 a delegate to the Massachusetts convention ratifying the United States Constitution. The next year George Washington visited his house in Beverly. In 1791 he was elected by the state legislature to the United States Senate.[44] There he joined the new Federalist Party headed by Vice-President John Adams and Cabot's old friend and New York business associate, Alexander Hamilton. He resigned in 1796, due to the bitter nature of politics in Philadelphia, then still the Capital. By 1800, after Jefferson's election, he had withdrawn completely to his Brookline farm.

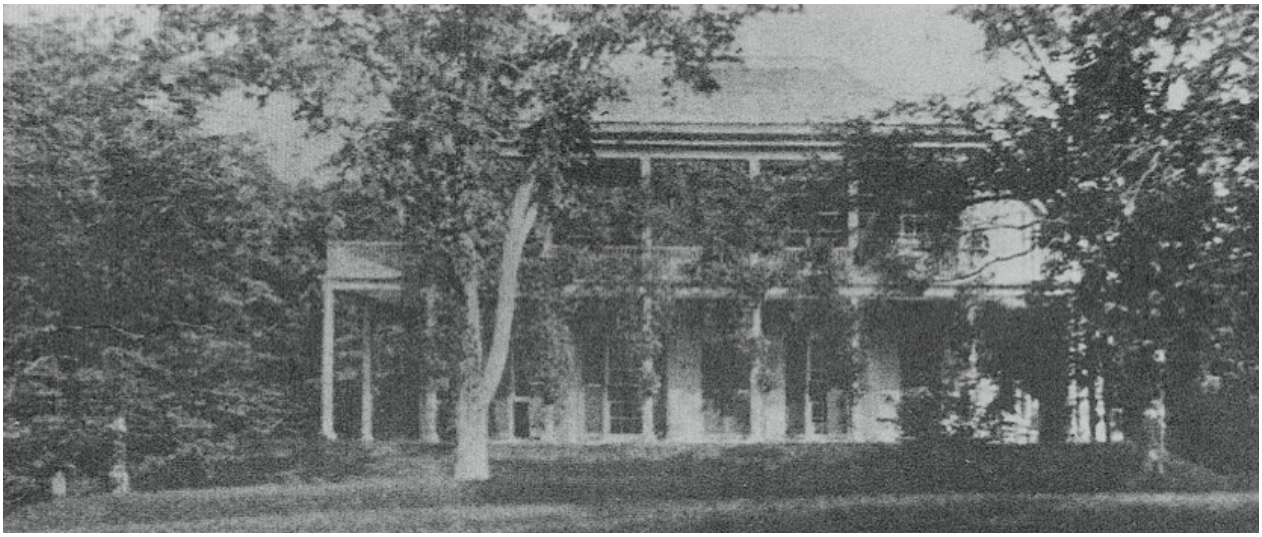


Fig. 26. The Thomas Handasyd Perkins House (demolished 1853) *This, the only published image, may have been unknown before 1970. Unlike the Perkins-Hooper-Richardson House at 25 Cottage Street and the earlier "Old Green Hill," it does not have two story columns. But like them, and unlike typical columned plantation houses, its principal rooms were on the ground floor. [Private Collection]*

The Influence of Mount Vernon

By the late 1790s the Federalist owners of these houses could identify with Washington's Cincinnatus-like 1783 return to the quiet of Mount Vernon, first after resigning as Commander-in-Chief and then again later after his refusal to accept a third term as president in 1797. They could especially do so in 1801-09, when the Democratic-Republican party and Thomas Jefferson, the Federalists' prime opponent, were in office while they were entirely out of power. Thus, Washington's Mount Vernon, with its iconic colonnade of simple two-story square columns, seems the logical source for George Cabot's, highly unusual, colonnaded Old Green Hill piazza.

Cabot is not known to have visited Mount Vernon, but he and Washington maintained a lengthy correspondence over many years. And Cabot was entrusted by Washington, should the need arise, to shelter George Washington Lafayette, the Marquis de Lafayette's refugee son and Washington's godson, until the end of Washington's second presidential term, to avoid potential diplomatic difficulties with Revolutionary France.[45] Also Cabot must have seen the very abstract vision of Mount Vernon's east front piazza portico, in Edward Savage's ca. 1787 painting, the earliest known of the portico, that was exhibited in Philadelphia, New York, and Boston (Fig.3). Absent from that painting and the Brookline houses is the Chinoiserie roof edge balustrade railing that was only added to the house by Washington's nephew after 1802 (removed 1936) and that was a standard feature of all later Mount Vernon emulations.

Although T.H. Perkins' house is the only one of these five without Mount Vernon-like two story columns, he too had a connection with Washington. In 1793 he had made possible the separate escapes from Revolutionary France of George Washington Lafayette and his mother. And in 1796 he visited Washington at Mount Vernon.[46] The house and the experience left a deep, lasting impression that he no doubt conveyed to his brother Samuel.

Arcadian Simplicity

Two other potential influences also suggest themselves for these houses.

Unlike the later 19th century houses that filled in around them, these wooden country houses tended towards austerity, offset by verdure. With their tall unadorned, often vine entwined, piazza columns, they also comported with a romantic English upper class desire of the era, and of their worldly owners, to recapture an Arcadian simplicity.

During the Late Georgian/Regency Period in England, despite England and France being at war for much of that time, radical French ideas gave rise to a radically simplified ideal of architecture and design, in which buildings might be stripped of ornament and reduced to almost prismatic forms. Such ideas would have circulated among the English country gentry whose estates the Perkinses, Cabot, Higginson, and other wealthy Boston Federalists visited, and with whom they exchanged horticultural and philosophical ideas and books, along with their specimen plant cuttings and seeds.[47] Both Perkins brothers and Cabot were founding members, officers, or trustees of the Massachusetts Society for Promoting Agriculture (MSPA).[48] Except for the Perkins-Hopper-Richardson House, all historic images of these houses, show vines on and sometimes between the columns.

The earliest photograph of the Perkins-Hopper-Richardson House, of 1902, shows the columns as unornamented and distinctly, cruciform in plan, for which there is no obvious appropriate precedent. The present 20th century paneled square columns and capitals appear to be based on those at Mount Vernon — perhaps just a logical model but possibly due to information now lost.

On his estate Perkins devoted himself to horticulture and in particular the cultivation and propagation of many varieties of pears, doing much of his garden work himself. As a trustee of the MSPA, he was in correspondence with eminent British experimenters and land owners, such as Sir Joseph Banks, regarding building the MSPA's library.[49]

The Perkins-Hooper-Richardson House and the Plantation Houses of Richardson's Youth

Reportedly Richardson mentioned some resemblance between his Brookline home and certain plantation houses up river from New Orleans.[50] However, such houses, even those with two story columns, almost invariably had their principal rooms on the second floor, opening onto an upper piazza usually encompassing all sides of the house — a form known as "Raised Creole."[51] Neither the Perkins-Hooper-Richardson house nor Old Green Hill has a second floor piazza or upper level principal rooms, so the resemblance was superficial. The T.H. Perkins house was the only one of the five with a partial second floor piazza — but its principal rooms were on the ground floor.

The Perkins Brothers and George Cabot in the West Indies and the Plantation Economy

The Perkins brothers

Early in their mercantile careers, from 1786 to 1793, the Perkins brothers had a West Indies trading base, but not plantations. Nor was it in Jamaica. It was in Cap-Français, in the French colony of Saint-Domingue-Haiti — a grid-plan city of substantial southern European masonry buildings, with outlying masonry planters' houses.

Secondarily to their trading business, they participated in the slave trade (as later in China they would in the widespread opium trade). In addition to primarily exchanging fish, timber, and other New England goods from their Cap-Français warehouse for plantation-produced rum, sugar, coffee, cacao, and indigo, they also sometimes acted as brokers between arriving slavers from West Africa and the Perkins' planter customers.

One cannot excuse or justify their involvement in any manner in this aspect of the slave trade. We must also acknowledge the broader context of that place and time, over two centuries ago. New England's consumption of Caribbean sugar and rum and its ante-bellum mills' and mill workers' dependence on southern cotton were both also deeply complicit in perpetuating the Caribbean and southern plantation slave economies; so too were New England's industries and fisheries, whose southbound shipments fed and sustained those plantations.

Thomas Perkins seems to have disliked Haiti. In 1786 he became the Boston end of a trading partnership with his brother James, who had been employed in a Cap-Français trading house since 1782. In 1788 Samuel joined the venture, essentially taking on Thomas' role in Boston, while in February 1789 Thomas left on a 15-month trading voyage to China that marked the beginning of their commercial shift to the more profitable East Asia. The Perkins' involvement with Haiti essentially ended following the Haitian Revolution that began in 1791 and led to the 1793 burning of Cap-Français, including the Perkins warehouse, to their great financial loss — about all of which Samuel Perkins wrote an important memoir.[52]

In 1792 the brothers formed a new partnership as "commission agents" with a warehouse in Boston. From then on their primary focus was the trade in tea and luxury goods from China, although they continued to trade with Europe and to a very much lesser extent the West Indies as joint venturers, from which they eventually withdrew entirely as "not pay[ing] in proportion to the vexation" due to being forced to deal with the slave-based economy.[53]

In 1794 Samuel Perkins left his brother's firm to become a partner in S. Higginson & Co., frequent joint venturers with them on European voyages and one of two firms serving as their London agents.

George Cabot

Senator George Cabot, who created Old Green Hill, the first of these five Brookline houses, also began his commercial career shipping goods between New England and the West Indies, although apparently unlike the Perkins, with no trading base there. There seems no suggestion he ever trafficked directly in slaves. It appears that after the Revolution, during which he profited from privateering, he could afford to retire to the life of a passive investor.

ENDNOTES

[1] Little, Nina Fletcher, *Some Old Brookline Houses Built in this Massachusetts Town Before 1825 and Still Standing in 1948* (Brookline: Brookline Historical Society, 1949), 71-78**;** Goddard, Julia, "The Goddard House, Warren Street Brookline, built about 1730, etc.," *Proceedings of the Brookline Historical Society*, 1903: 16-34; Massachusetts Historical Commission [MHC] "MACRIS" Database form-B, "Old Green Hill" BKL-1611

[2] Little, *Some Old Brookline Houses,* 63-70**;** MHC, **"**MACRIS" form-B "Perkins-Richardson House" BKL-1607

[3] Seaburg, Carl and Stanley Patterson, *Merchant Prince of Boston: Colonel T.H. Perkins, 1764-1854* (Cambridge: Harvard, 1971) 389-93; Shattuck, George C., "Some Remarks About the History of 450 Warren Street," *Proceedings of the Brookline Historical Society*, 1957: 23-24

[4] Little, *Some Old Brookline Houses*: 87-92; MHC, **"**MACRIS" form-B "Green Hill" BKL-1613

[5] Re the rear wing: Woods, Harriet F., *Historical Sketches of Brookline, Mass.* (Boston: Robert S. Davis, 1874), 353; Goddard, Samuel Aspinwall, *Recollections of Brookline, Being an Account of the Houses Families and Roads etc*. (Birmingham England: Osborne, [1873]), 7

[6] Contra N.F. Little and the National Register form-B, see Reed, Roger, "Perkins/Richardson House" Draft National Historic Landmark Nomination (March 8, 2007), 11

[7] "Edward William Hooper LL.D.," *The Harvard Graduates' Magazine*, V VIII, 1899-1900, 189

[8] "Clover Adams," History of American Women https://www.womenhistoryblog.com/2011/02/clover-adams.html

[9] Ochsner, Jeffrey K., *H. H. Richardson: Complete Architectural Works* (Cambridge, Mass.:, MIT, 1982, 1984), 1.

[10] Molloy, Mary Alice, "Richardson's Web: A Client's Assessment of the Architect's Home and Studio." *Journal of the Society of Architectural Historians* 54/1 (March 1995): 8-23.

[11] "Studio and Office of Mr. H.H. Richardson, Architect, Brookline, Mass., "*American Architect and Building New*s, 17 (December 27, 1884): 304 [text]; plan and sketches after page 308.

[12] Van Rensselaer, Mariana Griswold. *Henry Hobson Richardson and His Works* (Boston: Houghton, Mifflin and Company, 1888; Dover reprint 1969), especially 123-131; Langton, W.A., "On the Architect's Part in His Work, as Exemplified in the Methods of H. H. Richardson,*" Canadian Architect and Builder* 13/1 (February, 1900): 28-29; reprinted as "The Method of H. H. Richardson," in *The Architect and Contract Reporter* (supplement to *Architect and Building News*, London) 65 (March 9, 1900): 156-158; O'Gorman, James F., "The Making of a 'Richardson Building.'" *Harvard Magazine* (October 1974): 20-29, reprinted as the introduction to O'Gorman, James F., *Henry Hobson Richardson and His Office—Selected Drawings* (Boston: Godine, 1974; MIT Press 1982).

[13] Molloy, Mary Alice, "Richardson's Web."

[14] Molloy, Mary Alice, "Richardson's Web."

[15] Bosworth, Welles, "I Knew H. H. Richardson.*" Journal of the American Institute of Architects* 16 (September 1951): 115–127; Coolidge, Charles A., "Henry H. Richardson." In *The Later Years of the Saturday Club, 1870–1920,* Ed. M. A. DeWolfe Howe (Boston: Houghton Mifflin, 1927), 193-200; Elzner, A. O., "A Reminiscence of Richardson.*" Inland Architect* 20/2 (September 1892): 15; Glessner, John J., *The Story of a House: H. H. Richardson's Glessner House* (Chicago: Glessner House Museum, 2011 — reprint of privately printed 1923 text).

[16] Richardson's buildings on the 1885 list were Trinity Church, Boston; Sever Hall, Harvard; Ames Memorial Hall, North Easton; City Hall, Albany; and New York State Capitol, Albany. "The Ten Best Buildings," *American Architect and Building New*s, 17 (June 13, 1885): 282-283.

[17] Richardson's buildings on the 1957 *Architectural Record* list were Trinity Church, Boston; Allegheny County Buildings, Pittsburgh; and Sherman House, Newport. It included 36 non-residential buildings and 14 houses listed separately. Demolished buildings were omitted so Richardson's Marshall Field Wholesale Store was not included. Edgar Kaufman's commentary included Marshall Field, Sever Hall and the Stoughton House. "One Hundred Years of Significant Building," *Architectural Record* (May 1957): list 203; commentary by Edgar Kaufman p. 203-208.

[18] Scholars have shown that Richardson's work was also influential internationally. See, for example, Eaton, Leonard K., *American Architecture Comes of Age: European Reaction to H. H. Richardson and Louis Sullivan.* (Cambridge: MIT Press, 1972); Orth, Myra Dickman, "The Influence of the 'American Romanesque' in Australia," *Journal of the Society of Architectural Historians* 34/ 1 (March 1975): 3–18; Reinink, A. W., "American Influences on Late 19th Century Architecture in the Netherlands," *Journal of the Society of Architectural Historians* 29/2 (May 1970): 163–174; Tselos, Dimitri, "Richardson's Influence on European Architecture," *Journal of the Society of Architectural Historians* 29/2 (May 1970): 156–162.

[19] Floyd proposed that the pattern of Richardson's influence could be best described in a fan-shaped radial topology in which Richardson's works inspired architects working in multiple directions. See: Floyd, Margaret Henderson, *Architecture After Richardson: Regionalism before Modernism —.Longfellow Alden and Harlow in Boston and Pittsburgh* (Pittsburgh History and Landmarks Foundation and University of Chicago Press, 1994), 10. Also see: Ochsner, Jeffrey Karl, "Seeing Richardson in His Time: The Problem of the Romanesque Revival," in *H.H. Richardson: The Architect, His Peers, and Their Era*, Maureen Meister, ed. (Cambridge: MIT Press, 1999), 102-145.

[20] Richardson's own development of the academic eclectic method allowed him to draw simultaneously on planning principles learned in Paris, picturesque compositional strategies reflecting awareness of English work, and historical vocabularies and motifs adapted from the Romanesque.

[21] Scully, Vincent J., Jr., *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright*, revised edition (New Haven: Yale University Press, 1971).

[22] Hitchcock, Henry-Russell, *The Architecture of H. H. Richardson and His Times* (New York: Museum of Modern Art, 1936; Cambridge: MIT Press, 1966), 233.

[23] Molloy has demonstrated that the design of the interiors was complete in February 1886, when the Glessners visited Richardson in Brookline. Molloy, Mary Alice, "Richardson's Web: A Client's Assessment of the Architect's Home and Studio," *Journal of the Society of Architectural Historians* 54/1 (March 1995): 8-23.

[24] Meister, Maureen, *Arts & Crafts Architecture: History and Heritage in New England* (University Press of New England, 2014).

[25] Siry, Joseph M., *The Chicago Auditorium Building: Adler and Sullivan's Architecture and the City* (University of Chicago, 2002), 123-195.

[26] On the influence of the Marshall Field Wholesale Store on Adler & Sullivan, see especially: Jordy, William, "The Tall Buildings," in *Louis Sullivan: The Function of Ornament*, Wim de Wit, ed. (Chicago Historical Society, St. Louis Art Museum W.W. Norton, 1986), 65-84.

[27] O'Gorman, James F., *Three American Architects: Richardson, Sullivan and Wright,* (University of Chicago, 1991).

[28] No apparent relation to Samuel Gardner Perkins of 25 Cottage Street,

[29] Levee, Arleyn, "Olmsted, John Charles," Pioneers of American Landscape Design, 283

[30] Van Rensselaer, *HHR and his Works* (1888), 40.

[31] Interview with Frederick Law Olmsted, Jr., quoted in Roper, Laura Wood, *FLO: A Biography of Frederick Law Olmsted* (Baltimore: Johns Hopkins University Press, 1973), 383.

[32] FLO, Jr. to Laura Wood Roper, September 16, 1951.

[33] FLO to Frederick Lothrop Ames, January 20, 1887.

[34] O'Gorman, James F., *Richardson and His Office: Selected Drawings.* (Boston: David R. Godine, 1974)30.

[35] Draft National Register nomination form (update), Section 7, page 2.

[36] Beveridge, Charles, Lauren Meier, and Irene Mills, eds., *Frederick Law Olmsted: Plans and Views of Communities and Private Estates* (Baltimore, MD: Johns Hopkins University Press), 159

[37] National Park Service, List of Classified Structures, Frederick Law Olmsted House, March 9, 1994, 1

[38] Williams, Harold Parker, *Brookline in the Anti-Slavery Movement,* Brookline Historical Publication Society, 1899

[39] See Thornton, Tamara Plakins, *Cultivating Gentlemen: the Meaning of Country Life among the Boston Elite*, 1785-1860 (New Haven: Yale University Press, 1989); and Seaburg and Patterson, *Merchant Prince.*

[40] For a more complete discussion than is possible here, see: De Witt, Dennis J., "Henry Hobson Richardson, Radical Federalists, and Mount Vernon in Brookline" BHS WEBSITE LINK TO COME

[41] Communication from Keith Morgan, February 14, 2021.

[42] "Adams Family Papers" Massachusetts Historical Society, https://masshist.org/digitaladams/archive/doc?id=L17931226ja&bc=%2Fdigitaladams%2Farchive%2Fbrowse%2Fletters_1789_1796.php.

[43] Lodge, Henry Cabot, *Life and Letters of George Cabot (*Boston: Little, Brown, 1878), 9-14

[44] Election of Senators by popular vote began in 1914.

[45] "to George Washington from George Cabot, 9 May 1795," National Archives https://founders.archives.gov/documents/Washington/05-18-02-0092; Lodge, Henry Cabot, *George Washington*, (Cambridge: Riverside, 1924), V2 366 In the event young Lafayette stayed with Washington.

[46] Gary, Thomas G., *Memoir of Thomas Handasyd Perkins* (Boston: Little Brown, 1856), 200

[47] Thornton, *Cultivating Gentlemen,* 87-89

[48] Thornton, *Cultivating Gentlemen*, 57-84; "A.D. 1817," *Transactions of the Massachusetts Society for Promoting Agriculture* New Series V1 (1858): 64

[49] Thornton, *Cultivating Gentlemen,* 87-89

[50] O'Gorman, James F. and Cervin Robinson, *Living Architecture, a Biography of H.H. Richardson* (New York: Simon & Schuster, 1997), 113

[51] Edwards, Jay, and Nicolas Kariouk Pecquet du Bellay de Verton , *A Creole Lexicon: Architecture, Landscape, People* (Baton Rouge: LSU, 2004), 80

[52] Perkins, Samuel G., *Reminiscences of the Insurrection in St. Domingo* (Cambridge University Press, 1886).

[53] Seaburg and Patterson, *Merchant Prince*: 161

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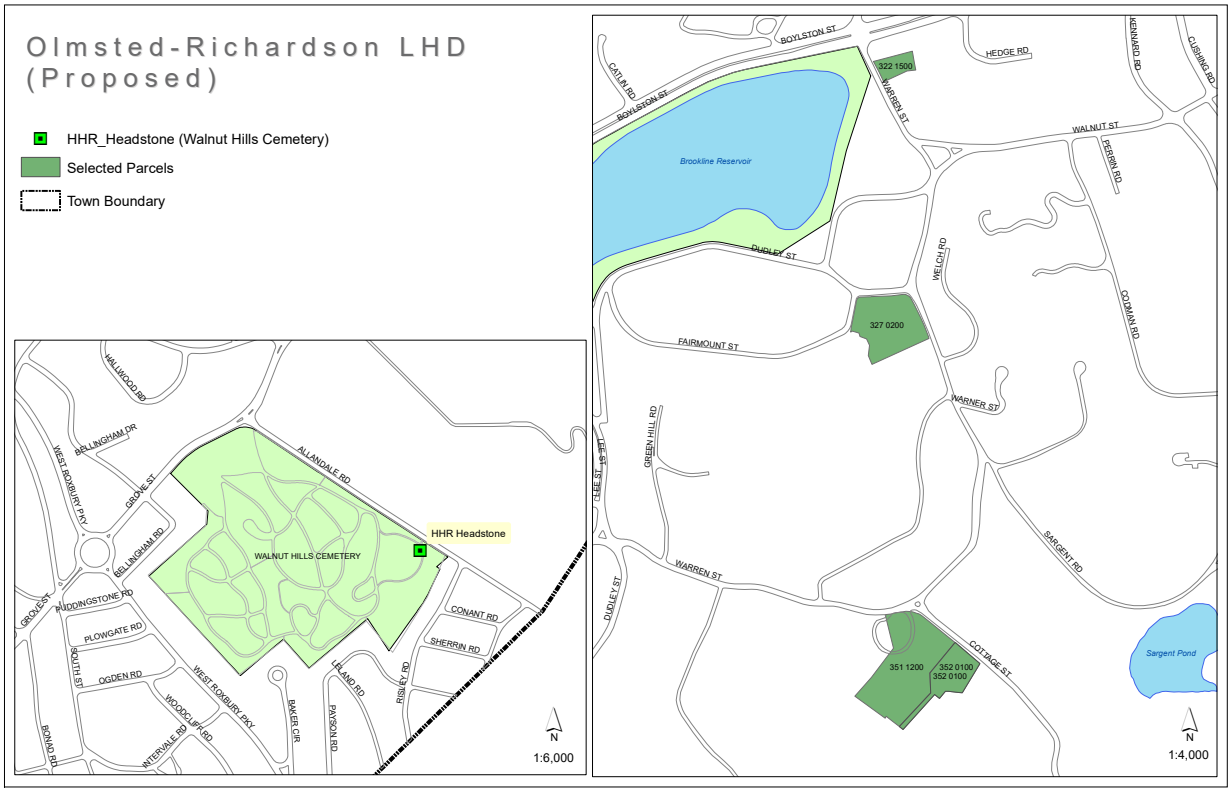
Olmsted-Richardson Thematic Local Historic District
Property & Site List

Property/site name	Location	Lot & Block number	Construction Dates	Designer	MACRIS ID	National Register Status
Fairsted National Historic Site	99 Warren Street	327-02-00	1810 / 1889-1911	Unkniwn / F.L. Olmsted & J.C. Olmsted	BKL.AK & BKL-927-37, 2399, 2563-66	Fairsted National Historic Site / NHL
First John Charles Olmsted House	16 Warren Street	322-15-00	1846/1871	Unknown/Unknown	BKL.1208	Town Green NRD
Cliffside / Second John Charles Olmsted House	222 Warren Street	351-12-00	18th C /1850s/1916	Unknown/Unknown /John Charles Olmsted	BKL.1608	Green Hill NRD
Perkins-Hooper-Richardson House	25 Cottage Street	352-01-00	1804-05/1850s/1880s	Unknown/Unknown /Henry Hobson Richardson	BKL.1607	Green Hill NRD
Henry Hobson Richardson & Julia Gorham Richardson grave monument	Bow Avenue (path), Walnut Hills Cemetery	lot 564	post-1886	Unknown	BKL.1801	Walnut Hills Cemetery NR

Property & Site Plan



Warrant Article

To see if the Town will amend Section 5.6.3 (i). of the Town's By-Laws, entitled Preservation Commission & Historic Districts By-Law by replacing it with the **bold faced** text:

(i) Olmsted-Richardson Thematic Local Historic District
There is hereby established an Historic District, to be entitled the "Olmsted-Richardson Thematic Historic District", the boundaries of which shall be as shown on the maps entitled "Olmsted-Richardson Thematic Historic District: Warren and Cottage Streets" and "Olmsted-Richardson Thematic Historic District: Walnut Hill Cemetery", copies of which are on file with the Town Clerk's office, which accompany and are hereby declared to be part of this By-law

(j) Other Historic Districts
Other Historic Districts within the Town may be established from time to time in accordance with the procedures set forth in Chapter 40C of the Massachusetts General Laws, as amended from time to time.

or act on anything relative thereto.